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**DOBSON**  
**BROTHERS'**  
**MODERN METHOD**

— FOR THE —

**Banjo,**  
BY  
**GEORGE C. DOBSON.**

BOSTON:  
**WHITE, SMITH & CO.,**  
298 & 300 WASHINGTON STREET.

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In presenting this work to the public, I would state that I have taken as a guide, fifteen years experience as a teacher of the Banjo. I have endeavored to make the exercises progressive, from the simplest to their more extended forms. My desire has been to present an entirely new collection of pieces in the latter part of the work, embracing selections from my original compositions and arrangements, together with some of the latest instrumental pieces and popular songs. The scales, the chords, and the exercises here presented, are in the various keys in common use, all of which are more or less adapted to the Banjo; but those keys that are mainly employed are best suited to the instrument. The diagram showing the structure of the finger-board, and where to stop the strings to express the tone, as represented on the written page, will be found an important aid to the student.

Many who desire to learn music glance over the pages of an instruction book, and because they cannot at once comprehend the work, conclude that they have not the faculty to learn music, whereas, were they to take hold of the work methodically, they would find it as easily attained as many other things they had accomplished with little exertion.

GEORGE C. DOBSON.


## I N D E X .

Arpeggio Chords in the Key of F $\sharp$ minor, Exercises 6, 7, 8.....	14	Chords, Exercises 24, 25 and 26.....	20
After-notes and Grace Notes, and the Affinity of Chords; Exercise 47.....	34	The Scale of B minor and Arpeggio Chords, Examples 21, 22 and 23.....	19
Couplets, triplets, quintolets and sextolets.....	5	The Minor Scale in the Key of E, Arpeggio Chords, Exercises 27, 28 and 29.....	21
Chords in the Key of A, Exercises 3 and 4, and the Repeat.....	12	The Major Scale in C and Arpeggio Chords, Exercises 34 and 35.....	23
Dotted Notes and Rests, and the different kinds of measure.....	4	The Minor Scale in the Key of A, Arpeggio Chords, Exercises 36 and 37.....	24
Diagram of the Finger-board.....	7	The Major Scale and its Relative Minor in the Different Keys, and Exercise 41.....	26
Dictionary of musical terms.....	37	The Repetition of Groups of Notes, or the Abbreviation of Notes, Exercises 48 and 49.....	35
Exercises 1 and 2 in the Key of A, with single and double Stroke.....	11	Aurora Polka.....	62
Exercises 5 and 6, the minor scale in F $\sharp$ .....	13	Beyond the Clouds.....	48
" 15, 16, 17 in the Key of C $\sharp$ minor.....	17	Den I Was Gone.....	40
" 31, 32 and 33 in E minor.....	22	Don't You Wish You Could.....	44
" 38, 39 and 40 in the Key of A minor.....	25	Double Irish Jig.....	60
" 42, illustrating transposition.....	29	Geraldine Waltz.....	63
" 43, 44, 45.....	30	I saw Esau Kissing Kate.....	46
" 46, illustrating the transposition of the Scales, and examples illustrating the Turn.....	31	Irish Jig.....	59
Examples illustrating the Turn and Trill.....	32	Little May Polka.....	39
Fore Notes, or Appoggiaturas.....	33	Little Tottie Chasing Butterflies.....	54
Frets on the Banjo, Tuning, Picking and Signs for Fingering.....	9	Love's Schottische.....	58
Of the Barre, Stroke, and Signs for left-hand Fingering.....	10	Operatic Aria.....	61
Staff, Letters, Clefs and Notes.....	3	Our Emily Waltz.....	62
The Octaves, Sharps and Flats.....	5	Our Mary's Waltz.....	59
The Major Scale, and the appropriate Signatures.....	8	Pantaloni.....	60
The Major Scale in the key of E, Exercises 9, 10, 11.....	15	Pretty Swallows Homeward Fly.....	50
The Minor Scale in C $\sharp$ and Arpeggio Chords, Exercises 12, 13, and 14.....	16	Put Me in my little bed.....	52
The Major Scale in the Key of D and Arpeggio Chords, Exercises 18, 19 and 20.....	18	Sam Hague's Clog.....	45
The Major Scale in the Key of G and Arpeggio		Save the Boy.....	56
		Shew Fly.....	42
		Silver Clog and Favorite Jig, Exercises 50 and 51.....	36
		Triplet Jig in C major.....	61



Dec 6. 1773

MODERN METHOD FOR THE BANJO.

That note which represents a tone of the greatest duration is a *whole note*, thus:—(  ) of whose value all the other notes represent fractional parts;— such as a *half*, a *quarter*, an *eighth*, a *sixteenth*, a *thirty-second*, and a *sixty-fourth*.

As the denomination of a note determines a length of a tone, so its corresponding rest determines the length of the interval of silence it represents.

Notes.

Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirtysecond note.

Corresponding Rests.

A dot after a note thus:  $\text{♩} \cdot$  thus,  $\text{♪} \cdot$  or thus:  $\text{♩} \cdot$  adds one half to its original value; such are called **DOTTED NOTES**, wholes, halves, quarters, &c., &c. A dotted whole note is equal in value to a whole and a half note.

Example:—

Dots may also be added to rests in the same manner.

Example:—

When two dots follow a note or rest, the latter adds one half the value of the former.

Example:

Perpendicular lines (*bars*), across the staff, are employed to divide music into rhythmical divisions, (*measures*), in order to indicate the accent. Each division is measured by *two, three, four, or six* equal counts.

That measure having two counts is indicated by the figure (2), and is called **double measure**; that having three counts, by the figure (3), and is called **triple measure**; that having four counts by the figure (4), and is called **quadruple measure**; and that having six counts, by the figure six (6), and is called **sextuple measure**.

Double measure is accented on the first count.

Triple measure, on the first count.

Quadruple measure, on the first and third counts: and Sextuple measure on the first and fourth counts.

Double measure may be represented by one half, or by one quarter note to each count. The sign for double measure, as represented by half notes, is thus:

And as represented by quarter notes, is thus:

Triple measure may be represented by a half or a quarter, or by an eighth note to each count.

The sign, as represented by half notes, is thus:

As represented by quarter notes, thus:

and as represented by eighth notes, is thus:

Quadruple measure may be represented by a half, or by a quarter note to each count. The sign for quadruple measure, as represented by half notes, is thus:


and as represented by quarter notes, thus:






Sextuple measure may be represented by a quarter, or by an eighth note to each count. The sign, as represented by quarter notes, is thus:

and as represented by eighth notes, is thus:



Double measure is in effect the same in all respects, whether it be represented by half or quarter notes; and so it is with respect to all other kinds of measure. While the representation is different, the thing represented is the same. The upper of two figures by which the kind of measure is indicated, shows the number of counts in the measure; and the lower, the kind of note, whose value in other notes or rests, must be represented on each count. If the lower figure be two (2), each count may be represented by one or more notes or rests; but the aggregate value of these must be equal to a half note. If the lower figure be 4, the aggregate value of notes or rests on each count must be equal to a quarter note; and if the lower figure be 8, the aggregate value of notes or rests on each count must be equal to an eighth note.

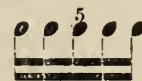
If three tones of equal length be required on any one count, a figure 3 is placed over or under three notes of the same denomination, by which each note is reduced to two-thirds.

For example, three quarter notes thus:  are

equal in value to two quarter notes thus:  three eighth notes thus:  to two thus:  and three sixteenth notes thus:  to two thus: 

Such three notes are called a **TRIPLET**.

The value of five equal notes may be reduced to that of four by placing the figure five above or below them thus:  thus:  or thus:



Such five notes are called a **QUINTOLET**. The value of six equal notes may also be reduced to that of four, by

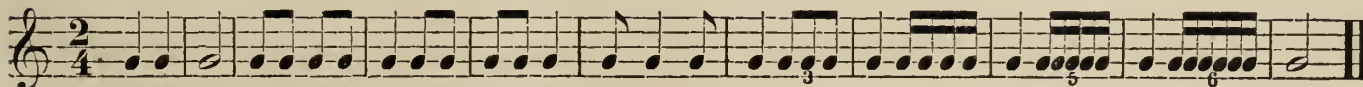
the figure six above or below them thus: 

or thus: 

Such six notes are called a **SEXTOLET**.

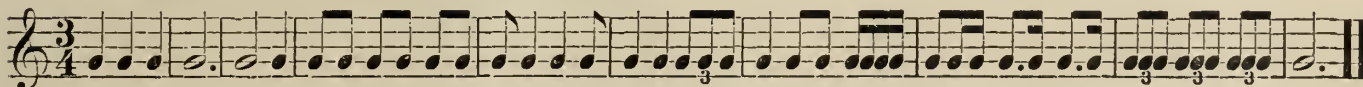
## EXAMPLE 1.

Two-four measure, accented on the first count.



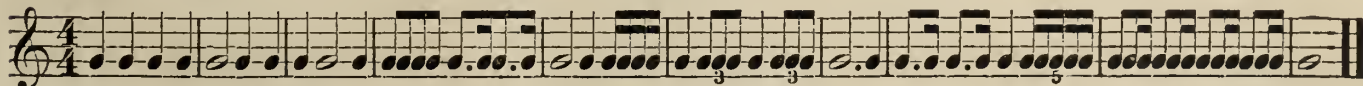
## EXAMPLE 2.

Three-four measure, accented on the first count.



## EXAMPLE 3.

Four-four measure, accented on the first and third counts.



## EXAMPLE 4.

Six-eight measure, accented on the first and fourth counts.









The fourth string should be a guitar silver D, wound on silk.

The fifth string should be an E string like the first, the lighter of the two.

## FRETS UPON THE BANJO.

The student at the outset should have his Banjo fretted, by all means; as it is a great guide to the beginner as well as to the professional.

The plan of placing inlaid strips of veneer for frets was adopted by the author of this work in 1859, till which time the teachers were obliged to indicate the frets for the students by a pencil or other mark across the finger-board. This plan has been universally adopted; and at the present day, no Banjo is considered complete that is not fretted in this manner.

## FRETTING THE BANJO.

The distance between the bridge and nut should be divided into eighteen equal parts. Then place the first fret, one-eighteenth from the nut; (The nut is the small piece of wood where the strings cross to the pegs.) then divide the space from the first fret to the bridge into eighteen equal parts, and then put in the second fret. Then divide again, from the second fret to the bridge into eighteen equal parts, and put in the third fret, and so on until you have as many frets as you desire.

The frets should be inlaid, level with the surface of the finger-board, a sixteenth of an inch in width,—the full width of the handle as shown in the diagram. The bridge should sit about three inches from the tail-piece, and always be stationary. To ascertain if the bridge is in the correct place, measure the distance from the nut to the twelfth fret; then place the bridge on the parchment the same distance from the twelfth fret, that the twelfth fret is from the nut.

The Bridge should be two inches long, half an inch high, and made of cedar.

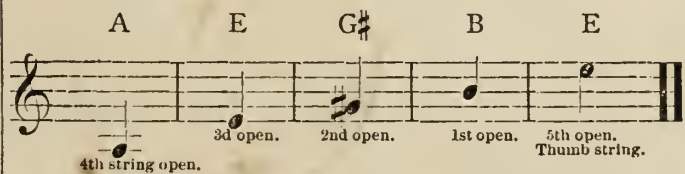
## TO TUNE THE BANJO CORRECTLY,

Which is the next important step.

First tune the fourth string to A, by a tuning-fork or pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string in unison—the note produced will be E. Then place the second finger

tune the second string in unison, which will give G#. Then place the second finger on the third fret on the second string, and tune the first string in unison, which will give the note B. Then place the second finger at the fifth fret, first string, and tune the fifth string in unison, which will give E, one octave above the third string.

The open strings of the banjo thus tuned, are



## PICKING, OR PLAYING GUITAR STYLE.

Rest the little finger on the parchment, about two inches from the end of the bridge, to steady the hand. It should not be held firm, but be allowed to move readily at the will of the performer. Pick up the 1st string with the 2d finger, the 2d string with the 1st finger: the thumb is used on the remaining three strings.

In playing chords, the thumb glides from the fourth to the third string; at the same time the first and second fingers pick up the first and second strings,—making a perfect chord.

## SIGNS FOR FINGERING.

Right hand:—for the first finger, • for the second finger, • • for the third finger, • • • for the thumb ×

The three fingers are used more for playing upon the Guitar than the Banjo, as it has one more string. The third finger should not be used upon the Banjo when it can be avoided, for the following reasons:

Better execution is attained with less practice, looks better, and, lastly, you have the three strongest fingers to play with:—thumb, first and second fingers.

The third finger is omitted as often as possible, even on the Guitar, in consequence of its weakness when compared to the others.

In picking, great care should be taken to avoid picking with the nail, as it not only cuts the strings, but renders the tone harsh. The ball of the finger should be used, which gives a sweet and soft tone.

See following cut for correct position of the right hand in picking; also, of the left hand in making a Barre chord.



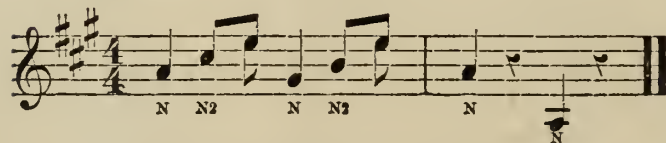
## OF THE BARRE.

In making the Barre chord, the fore-finger is placed firmly across the entire width of the finger-board. The thumb is placed in the centre of the back of the handle, and the fore-finger presses firmly down, thereby preventing the vibration of the strings.

## STROKE PLAYING.

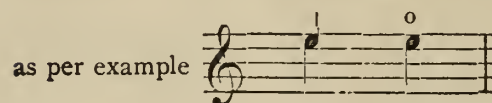
Partly close the hand, bringing the fourth finger near the palm, then each of the following fingers a little farther from the palm, bringing the fore-finger an inch and a half from the inside of the thumb. Notes to be made by the thumb will have a cross, thus: × Notes to be made by the back of the nail of the fore-finger, will have the letter N. Notes to be made by the back of the nail of the second finger, will have N 2. The stroke is made by striking down with the back of the nail.

Example :



## SIGNS FOR LEFT-HAND FINGERING.

O, open. 1, first finger. 2, second finger. 3, third finger. 4, fourth finger. All notes to be made on the fifth string will be represented with a double tail, or O.



as per example

It is left to the discretion of the student, after he has gone through all the exercises herein contained, when and where to play the stroke. That is the same piece in many cases may be performed in either style. See following illustration for position of the right arm from the shoulder, also of the right hand in playing the stroke.

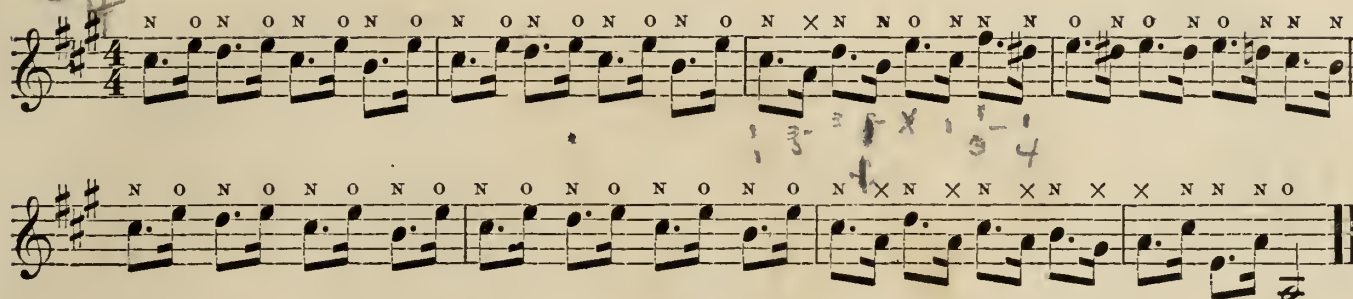


A few words in regard to performing the stroke with the thimble. The thimble is a metallic substance to cover the fore-finger nail, used by an uncultivated class in former times, whose idea was that no Banjoist was complete without it, and that noise constituted Banjo playing.

The use of the thimble is not approved, as it renders a harsh tone. What we want is not quantity but quality. In performing the stroke it should be done without artificial aid, using nature's own thimble, the finger nail. By performing the stroke with the nail, as great a body of tone can be obtained as with the use of the thimble.



## EXERCISE 1. Single Stroke.



## EXERCISE 2. Double Stroke.



The student will play the exercises in very slow time, till he gains facility in execution.

### OF THE POSITIONS.

There are as many positions on the Banjo as there are frets. The principal ones used are from the first to the twelfth fret. The left hand is in the first position when the fore-finger is at the first fret.

The fore-finger, as a general rule, determines the position. If the fore-finger is at the second fret, that is called the second position, and so on. The positions when used in this work, will be designated, 1st Pos., 2d Pos., 3d Pos. &c.

### HARMONICS.

The principal harmonics are found at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets. Also at the eighteenth fret on the fifth string.

In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows:

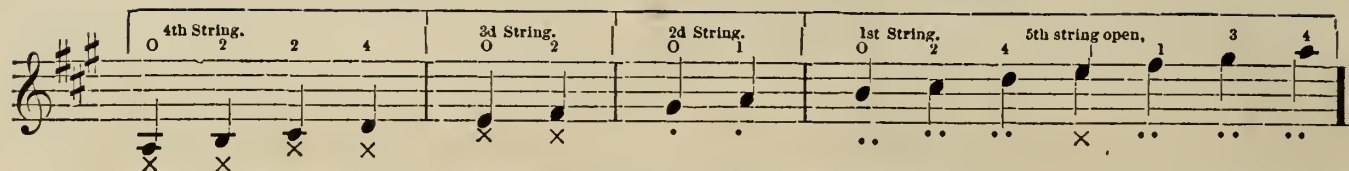
Press the fore-finger lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand: all the notes on the banjo may be played harmonically; that is, a harmonic tone may be produced at any fret; but, like the Guitar, there are just so many which sound the best. These are the ones which give the most clear and distinct tone, which have been mentioned, and will be made use of in this work.

The different scales, and the accompanying chords and exercises in the major and minor keys, are presented in picking, or guitar-style, in which the teacher will first instruct the student.

# Modern Method for the Banjo.

The Scale in the Key of A, written through two Octaves.



Chords belonging to the Key of A.



The tones represented in the chords before which the signs for the arpeggio, the curved lines, are placed, are to be played at equal intervals of time consecutively, beginning with the lowest note. The upper note must be taken on the count ; hence all the other notes contained in the chord must be taken before the count, thus :



The student will play the tones of the arpeggio chord slowly at first, and increase in rapidity as he gains facility of execution.

## EXERCISE 3. In Two Four Measure.



A succession of DOTS at the beginning and end of a line of music implies that the music between such succession of dots should be repeated ; such dots are called a REPEAT. The letters D. C. at the end of a line of music stand for the words DA CAPO, which refers the performer back from the beginning to the word FINE, by which the end is indicated.

## EXERCISE 4. In Three Four Measure.





## EXERCISE 5. In Four Four Measure.

## EXERCISE 6. In Six Eight Measure.

Every major key has its relative minor. The key of the minor scale that is used in common with the major scale in the key of A, is that of F#; hence, the minor key of F#, that is, the minor scale in the key of F# is called the relative of the major scale in the key of A. The note on the sixth degree of any major scale represents the first tone of its relative minor. The MINOR SCALE comprises seven seconds, three of which are major, three minor, and one augmented. An augmented second involves the next available tone above the major second. The seconds of the Minor scale occur in the following order: from one to two, a major second; from two to three, a minor; from three to four, a major; from four to five, major; from five to six, minor; from six to seven, augmented, and from seven to eight, minor.

### EXAMPLE.

The minor scale when used in the following form is called the MELODIC MINOR SCALE, in contradistinction from which the former is called the HARMONIC MINOR SCALE.

### EXAMPLE.

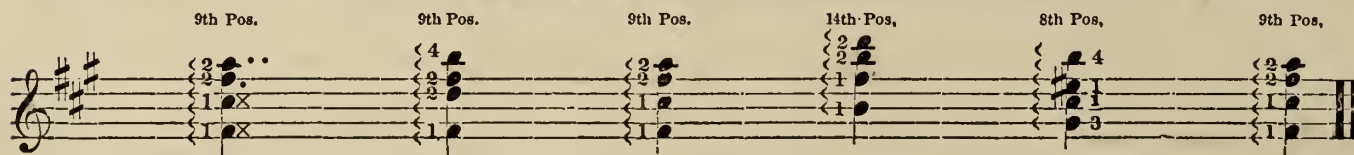
# Modern Method for the Banjo.

The two forms of the minor scale may be used, the one in common with the other : that is, the one may be substituted for, and used instead of the other.

## EXAMPLE.

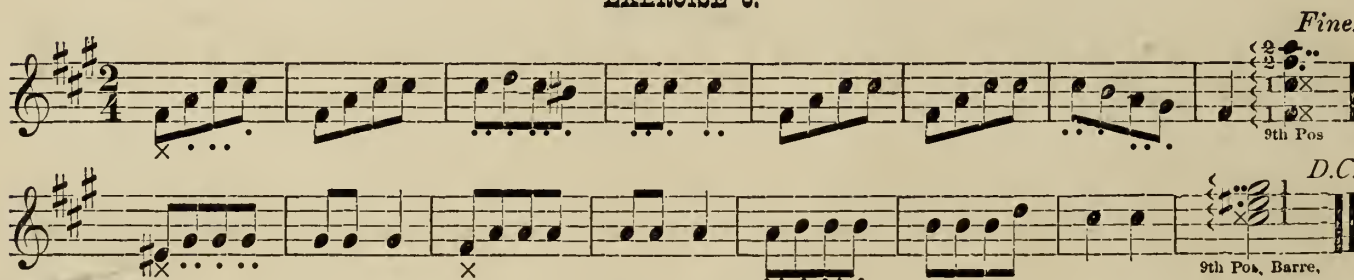


The Chords belonging to the Minor Scale in the Key of F#.

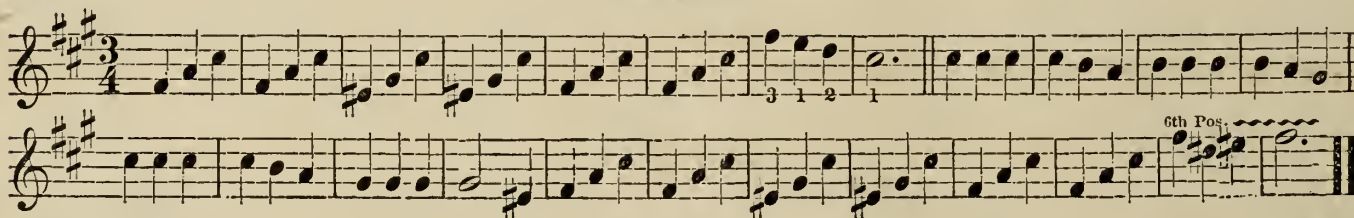


Same right hand fingering as marked for first chord.

## EXERCISE 6.




## EXERCISE 7.



## EXERCISE 8.



A HOLD, thus:  over a note implies that the tone may be prolonged at the discretion of the performer, and when over a rest that the interval of silence may be more or less long.



# Modern Method for the Banjo.

15

## EXERCISE 9.

When a TIE, thus : — is over or under two notes having the same pitch, they represent but one tone.

## The Major Scale in the Key of E under the Signature of Four Sharps.

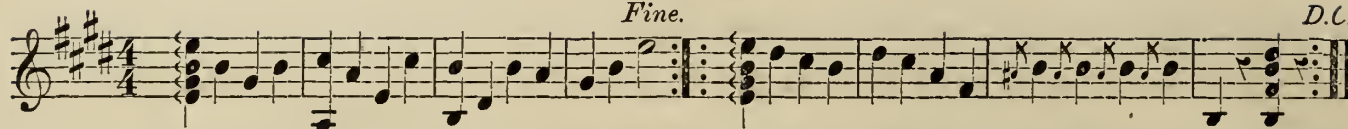
## The Chords in Common with the Major Scale in E.

## EXERCISE 10.

## EXERCISE 11.

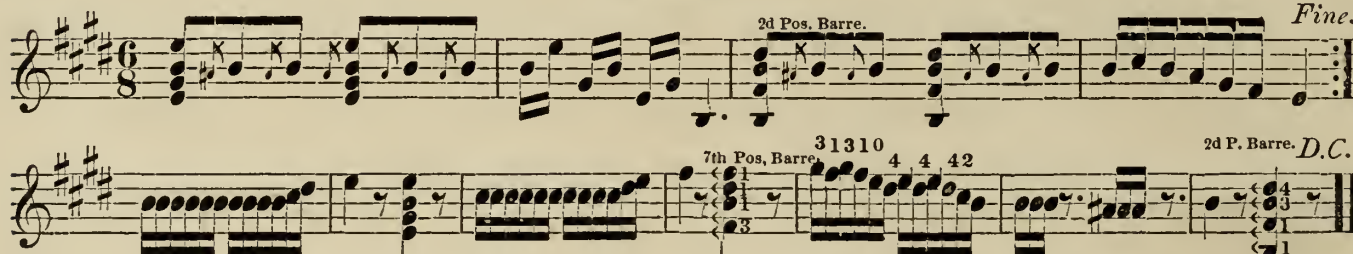
## Modern Method for the Banjo.

## EXERCISE 12.

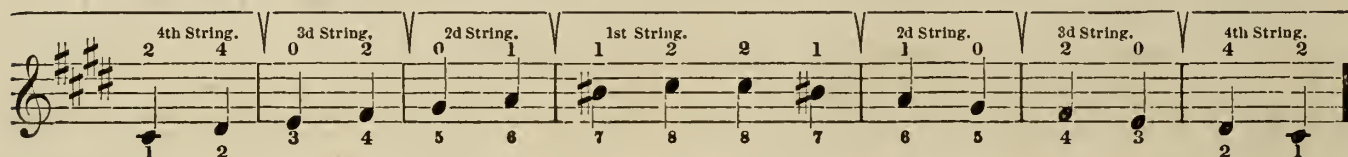
*Fine.**D.C.*

A small note (the Acciacatura) with a line across the stem of it, thus ; ♯ should be played before, but as near to the count as possible.

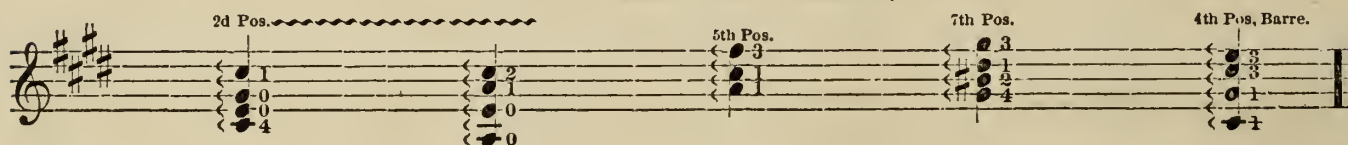
## EXERCISE 13.

*Fine.*

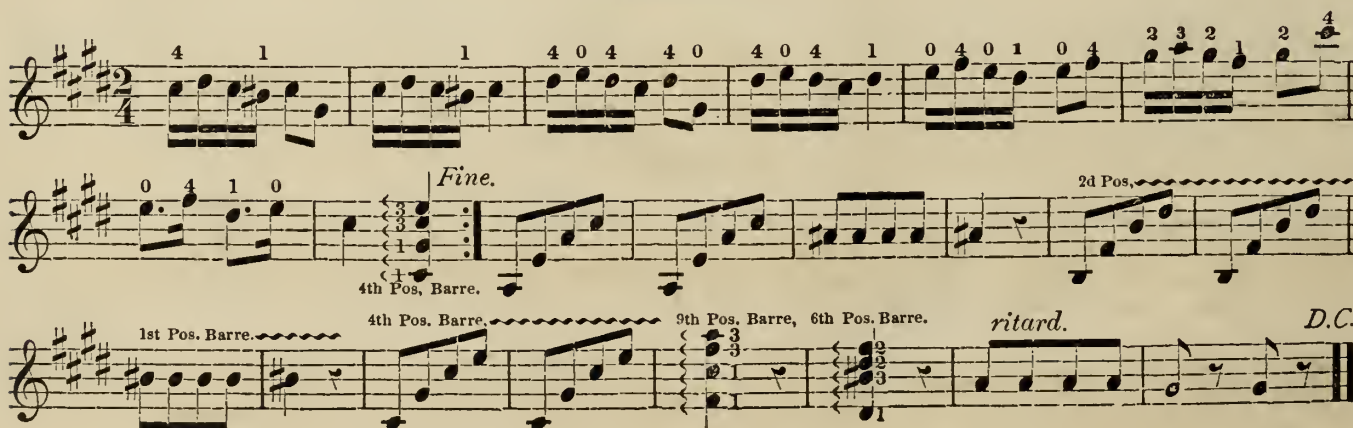
The Minor Scale in the Key of C#, the relative of the Major Scale in the Key of E.



The Chords in the Minor Scale in the Key of C#.



## EXERCISE 14.





## EXERCISE 15.

A Staccato mark, thus : ( ' ) implies that the tone represented by the note over which it is placed must be short and well defined.

## EXERCISE 16.

## EXERCISE 17.

# Modern Method for the Banjo.

The Major Scale in the Key of D, under the signature of two sharps.

The Chords in common with the Key of D.

## EXERCISE 18.

## EXERCISE 19.

## EXERCISE 20.



# Modern Method for the Banjo.

19

## EXAMPLE 21.

*Fine.*

0 4 1 0 4 1

5th Pos. Barre.

## The Minor Soale in the Key of B.

4th String, 2 4 0 2d String, 2 4 2d String, 2 0 1st String, 2 4 3d String, 2 0 4 4th String, 2 2

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

## The Chords in common with the Minor Scale in B.

2d Pos. Barre, 7th Pos. Barre, 3d Pos. Barre, 9th Pos. Barre, 7th Pos. Barre, 7th Pos. Barre, 5th Pos. Barre, 2d Pos. Barre.

## EXERCISE 22.

*Fine.*

2d Pos. Barre, 1st Pos. Barre, 2d Pos. Barre, 2d Pos.

D.C.

## EXERCISE 23.

*Fine.*

*D.C.*

1 2 3 0 4 0 3 2d pos Barre. 2d pos. Barre.

5th Pos. Barre, 5th Pos. Barre, 6th Pos. Barre, 5th Pos. Barre.

## Modern Method for the Banjo.

### EXERCISE 24.

*Fine.*

2d Pos. Barre, 0 2 1 3 2d Pos. Barre, 6th Pos. Barre, 2d Pos. Barre, 6th Pos. Barre, 2d Pos. Barre, D.C.

### EXERCISE 25.

EXERCISE 20.

*Fine.* 5th Pos. Barre.

5th Pos. Barre. 6th Pos. Barre. | 6th Pos. Barre. | 6th Pos. *D.C.*

### The Major Scale in the Key of G.

3d string. 2d string. 1st string. 2d string. 3d string.

4 1 0 1 4 0 1 2 2 1 0 4 1 0 1 4

**The Chords in common with the Key of G.**

3d Pos. Barre. 3d Pos. 3d Pos. Barre. 1st Pos. 2d Pos. 1st Pos. 1st Pos. 1st Pos. 3d Pos. 3d Pos. 2d pos. 3d pos.

## EXERCISE 26.

*Fine.*

3d Pos. Barre. *Fine.*

0 2 3d Pos. Barre.

6th pos. Barre. *ritard.* *D.C.*



EXERCISE 27.

*Fine.*

EXERCISE 28.

EXERCISE 29.

The Minor Scale in the Key of E.

The Chords in common with the Minor Scale in E.

## Modern Method for the Banjo.

## EXERCISE 30.

*Fine.*

3d Pos. Barre. 1st pos. Barre. 3d Pos. Barre. 7th Pos.

*D.C.*

The sign Forzando, thus, > or *fz*, indicates a greater degree of stress or emphasis given to the tone represented by the note over which it is placed.

## EXERCISE 31.

2d Pos. Barre. 7th Pos. Barre.

## EXERCISE 32.

4 1 0 3

In making the above triplet, place the fourth finger at D, the first finger on C, pick the first note, D, then slur the other two notes by pulling off in quick succession the fourth and first fingers.

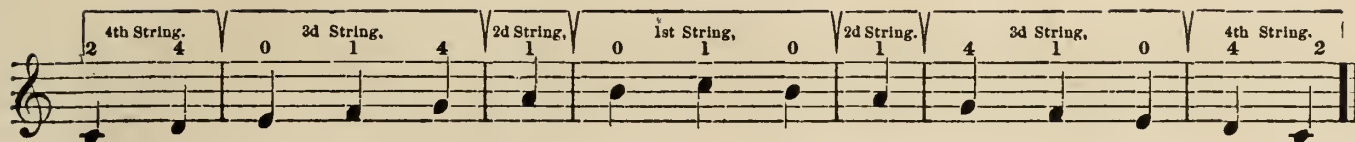
## EXERCISE 33.

7th Pos. Barre.

# Modern Method for the Banjo.

23

## The Major Scale in the Key of C.




## The Chords in Common with the Major Scale in the Key of C.



## EXERCISE 34.



The TIE, thus:  over two or more notes implies that they should be played in a connected manner, as in Exercise 34.

## EXERCISE 35.





## Modern Method for the Banjo.

## EXERCISE 36.

3d Pos. Barre. 0 0 0 0 0 0 0 0 1st Pos. Barre.

3d Pos., 4 1st Pos. 6th Pos. 1st Pos. 3d Pos. Barre, Fine.

## EXERCISE 37.

3d Pos. Barre. 6th Pos. 3d Pos. 6th Pos. 0 1 3 4

3d Pos. Barre. 6th Pos. Barre. 3d Pos. Fine.

1st Pos. 3d Pos. 1st time. 2d time. D.C.

## The Minor Scale in the Key of A.

0 4th String. 2 2 4 0 3d String. 1 0 2d String. 1 0 3d String. 1 0 4th String. 2 2 0

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

## The Chords in common with the Minor Scale of A.

1st Pos. 4th Pos. 5th Pos. 8th Pos. 3d Pos. 4th Pos.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

EXERCISE 38.

1st Pos. 1st Pos. 3rd Pos. 5th Pos.

EXERCISE 39.

EXERCISE 40.

1st Pos.

3 3 Fine. 3d Pos. 3 5th Pos. 3

3d Pos. Barre. 5th Pos.

D.C.

# Modern Method for the Banjo.

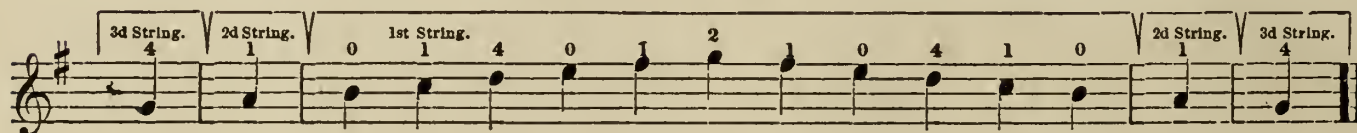
## EXERCISE 41.



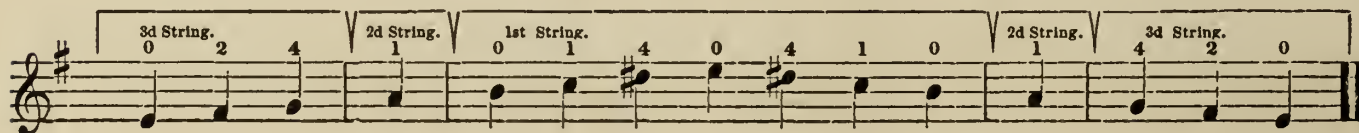
The Scales thus far employed are in the Keys best adapted to the Banjo, but a skillful player can perform with more or less facility in all the Keys in common use for other instruments.

The order in which the Keys of the Scale, Major or Minor, follow under the sharp signatures, is thus :

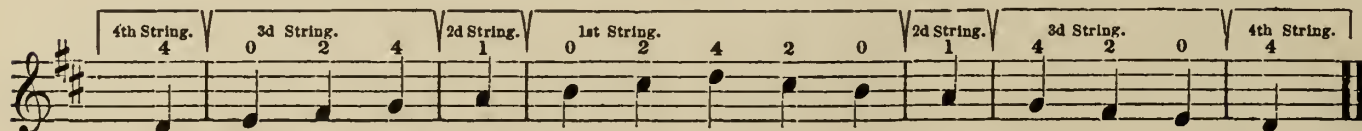
### The Major Scale in G.



### The Relative Minor Scale in E.



### The Major Scale in D.



### The Relative Minor Scale in B.

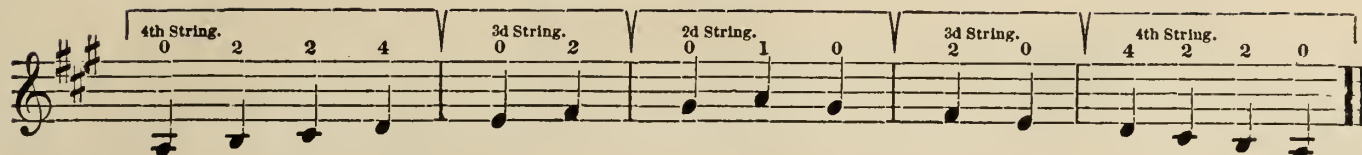




# Modern Method for the Banjo.

27

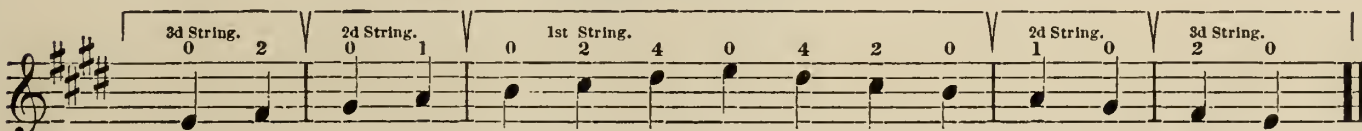
## The Major Scale in A.



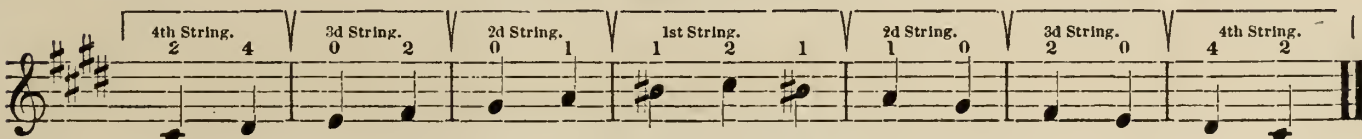
## The Relative Minor Scale in F#.



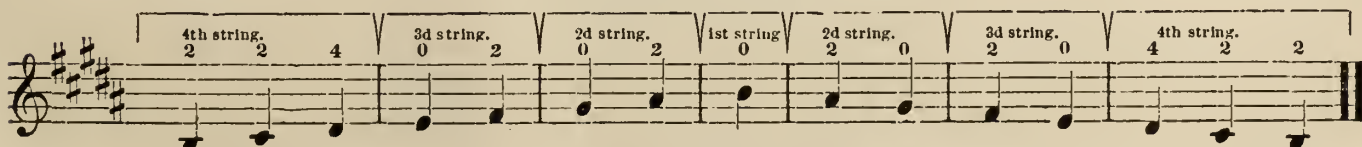
## The Major Scale in E.



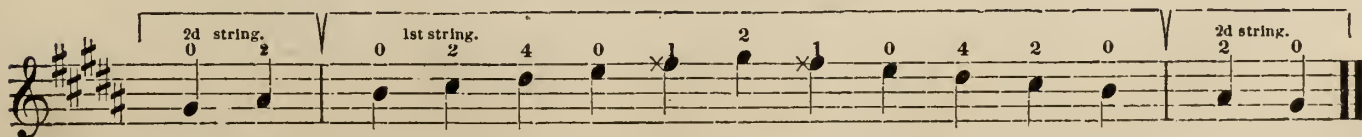
## The Relative Minor Scale in C#.



## The Major Scale in B.



## The Relative Minor Scale in G#.

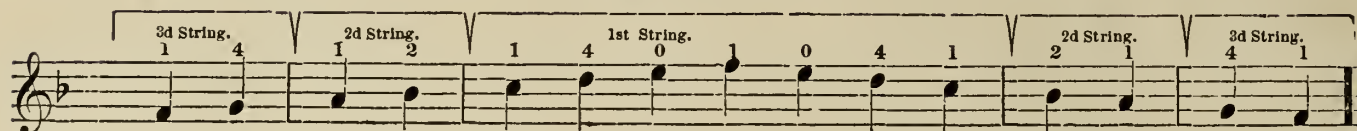


A DOUBLE SHARP, thus : x is to a sharped letter what a sharp is to a natural letter.

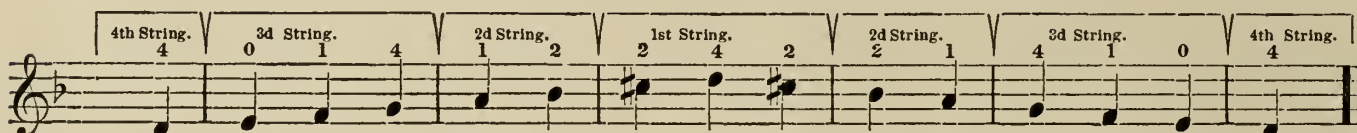
# Modern Method for the Banjo.

The order in which the Keys of the Scale, Major or Minor, follow under the flat signatures, is thus:

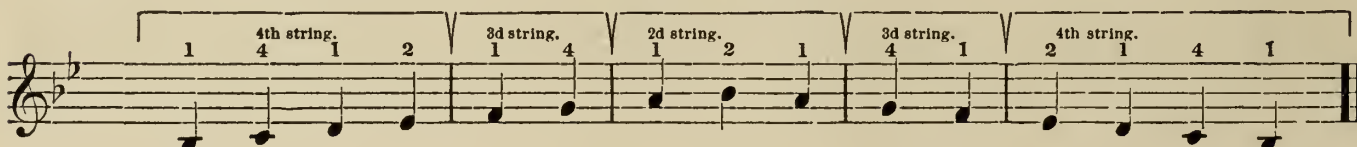
## The Major Scale in F.



## The Relative Minor Scale in D.



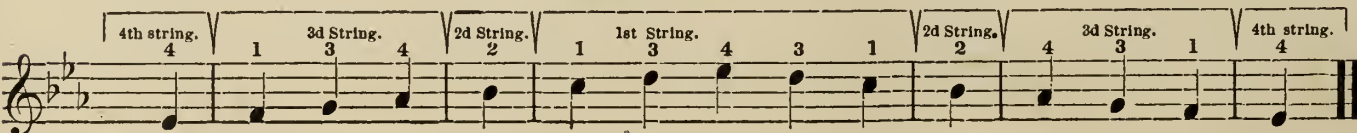
## The Major Scale in Bb.



## The Relative Minor Scale in G.



## The Major Scale in Eb.



## The Relative Minor Scale in C.



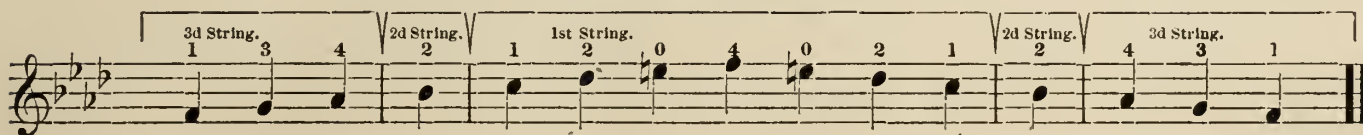
# Modern Method for the Banjo.

29

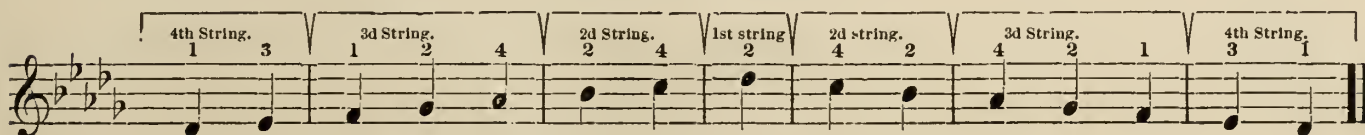
## The Major Scale in Ab.



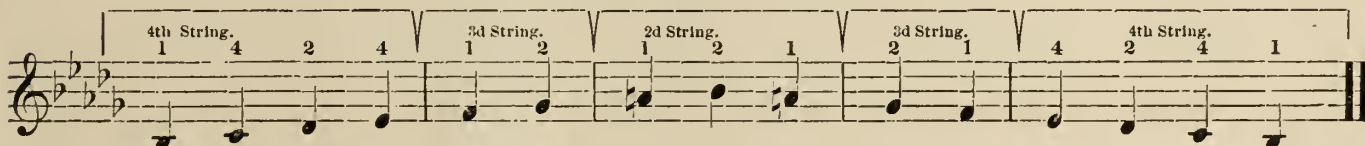
## The Relative Minor Scale in F.



## The Major Scale in Db.

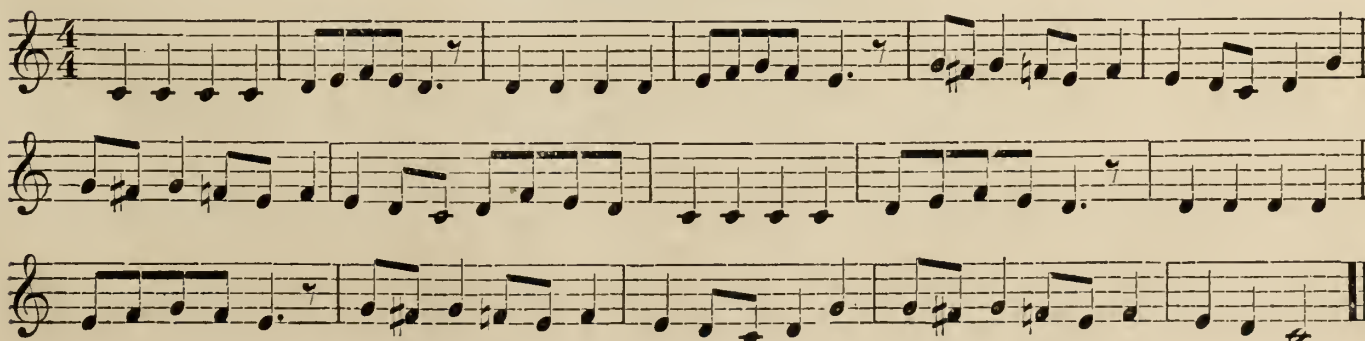


## The Relative Minor Scale in Bb.



A Melody, or Tune may be transposed in the same manner that the Scales are, from one key to another. The following exercises illustrate the manner of transposing the same melody into the different keys.

## EXERCISE 42, in the Key of C.





**Modern Method for the Banjo.**

The following exercise is the preceding melody transposed into the key of D, under the signature of two sharps, a major second higher than the original key.

**EXERCISE 43.**

Exercise 44 is the same melody transposed into the key of E, under the signature of four sharps, a major third higher than the original key.

**EXERCISE 44.**


Exercise 45 is the same melody transposed into the key of G, under the signature of one sharp, a fifth higher than the original key.

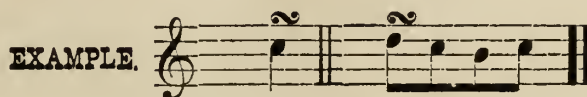
**EXERCISE 45.**

Exercise 46 is the same melody transposed into the key of A, under the signature of three sharps, a sixth higher than the original key.

## EXERCISE 46.

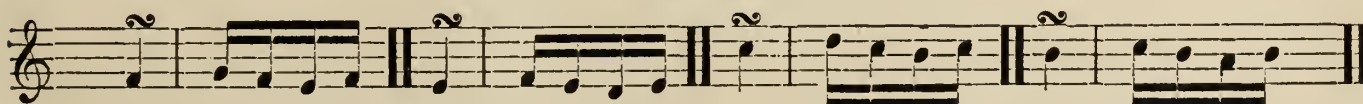


The TURN, the sign thus:  over a note, implies that certain other notes should be played besides that given note, thus :



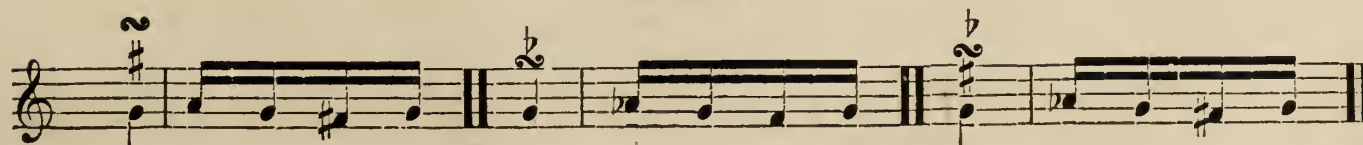
The turn begins on the next degree above the given note and involves four notes. The highest and the lowest note of a turn cannot be more than a minor third apart; that is, if the turn begins a major second above the given note it must move to a minor second below the given note; but if it begins on a minor second above the given note it can move to a letter a major second below the given note.

## EXAMPLE.



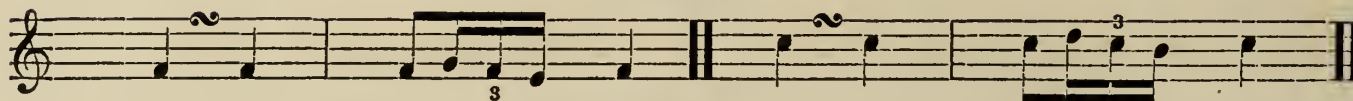
A sharp, flat or natural, over or under a turn, implies that the note over or under the turn according as it may be indicated by the sign, must be made flat, sharp or natural.

## EXAMPLE.



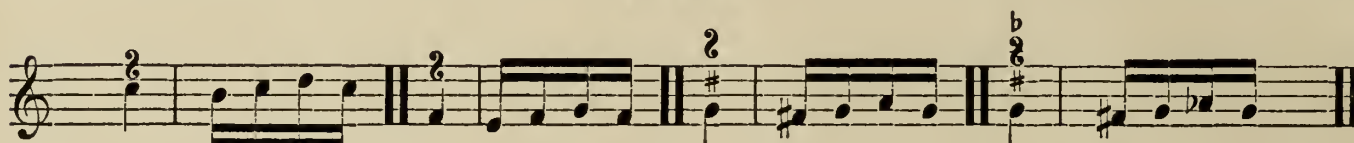
When the sign is placed after, and not directly over, but rather between two notes, the turn is made thus :

## EXAMPLE.



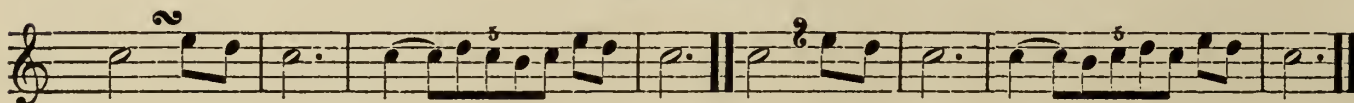
The sign for the INVERTED TURN is thus :  $\text{?}$  The inverted turn begins on the next degree below the given note, thus :

## EXAMPLE.



A turn, indicated by the same sign may be made in the following manner :

## EXAMPLE.

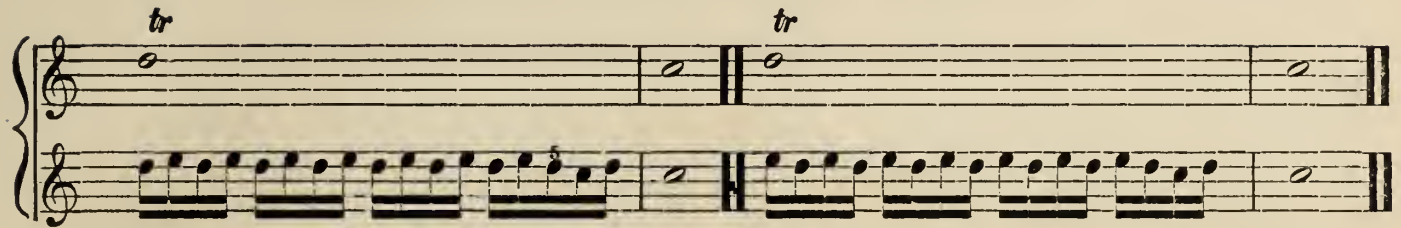


The TRILL, the sign for which is thus : *tr.* consists of the alternation of two tones,—the given note together with the note above it, with either of which, according to circumstances, it may begin.

## EXAMPLE.

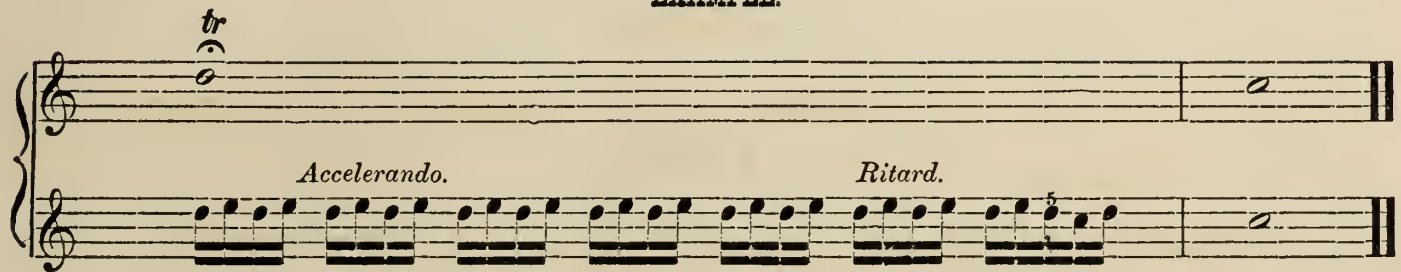






When a Hold is over the given note, the trill may be extended, and accelerated or ritarded more or less, at the discretion of the performer.

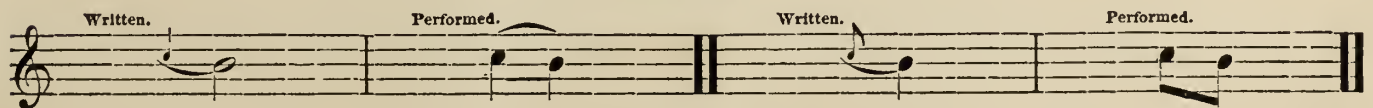
## EXAMPLE.



A BRACE ties together two or more staves on which parts are written designed to be performed at the same time.

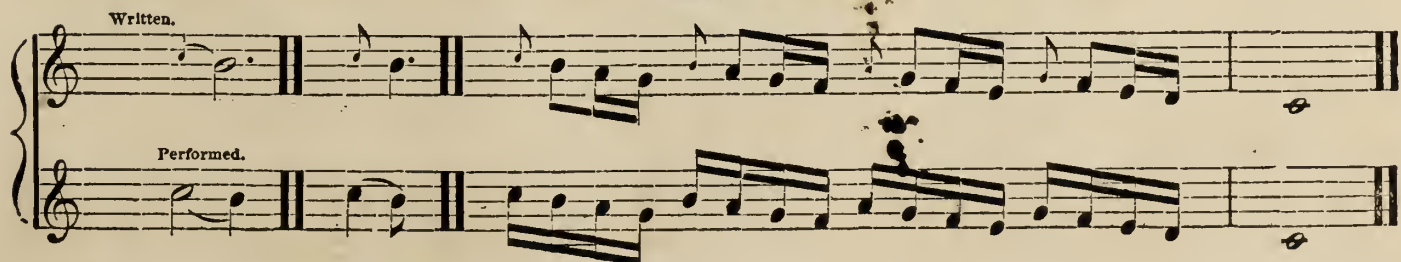
A FORE-NOTE, or an APPOGIATURA, is a small note before another note, that represents the accented part of a measure. It may however occur on any part of a measure, provided it be on a count, and the first of a group of notes. The fore-note takes one-half of the time of the note which it precedes.

## EXAMPLE.



If the fore-note precede a dotted note, it takes two-thirds of its value; that is, the fore-note takes two-thirds the value of the given note.

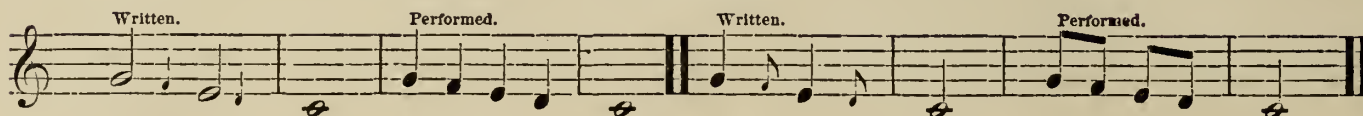
## EXAMPLE.



# Modern Method for the Banjo.

An AFTER-NOTE is a small note after an accented, and before an unaccented note; it takes its time from the note which it follows.

## EXAMPLE.



Two or more small notes occurring before any given note, should be played lightly before the count note, to which the accent or stress must be given.

## EXAMPLE.



## THE AFFINITY OF CHORDS as Produced on the Banjo.

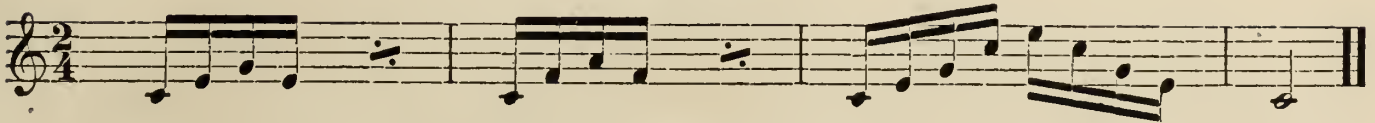
This exercise begins with A, because the key of A is the natural key of the Banjo.




## EXERCISE 47.



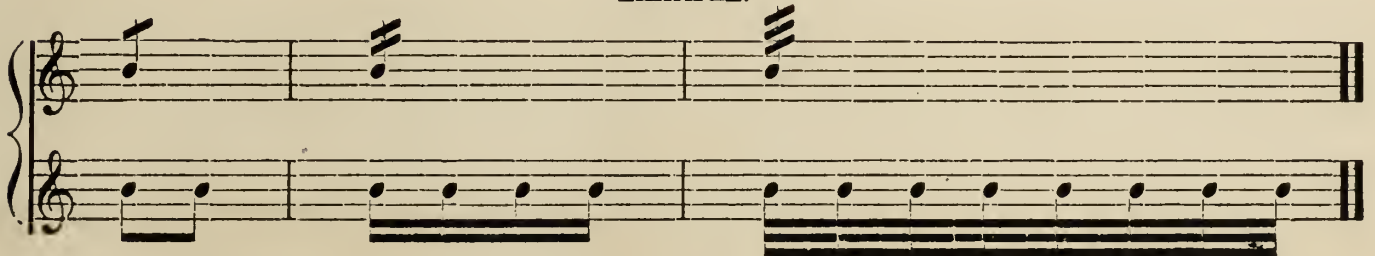
The repetition of a group of notes may be indicated in the following manner:

## EXAMPLE.



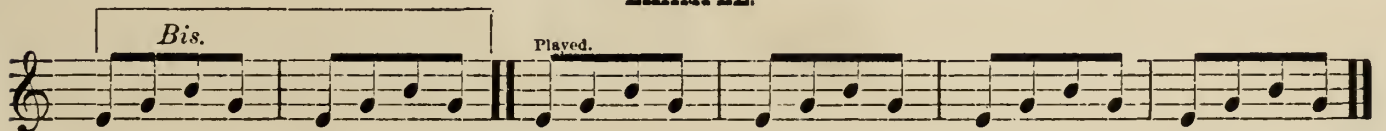
A line across the stem of a note, thus:  indicates that two eighths should be played instead of one quarter note, and two lines across the stem, thus:  indicates that four sixteenths should be played instead of the one note, and with three lines across the stem thus:  that eight thirty-seconds should be played.

## EXAMPLE.

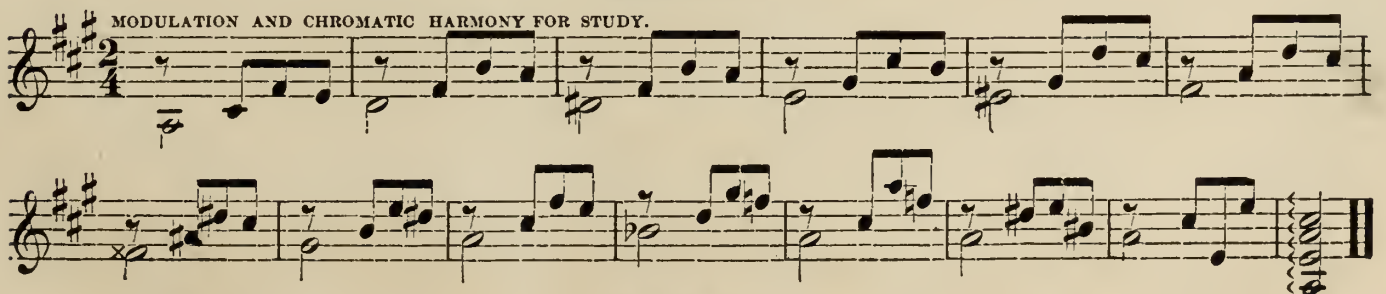


The word *Bis*, over a measure or a phrase implies that the measure or phrase over which it is written must be played twice.

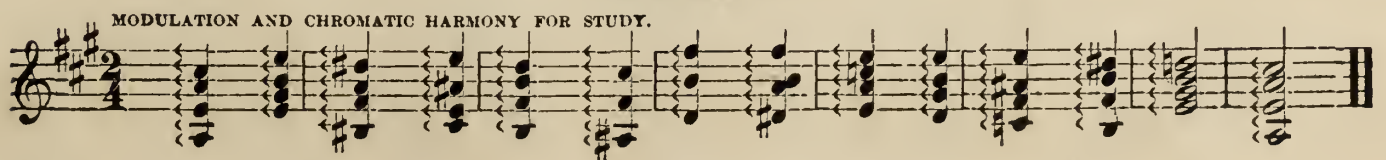
## EXAMPLE.



## EXERCISE 48.



## EXERCISE 49.

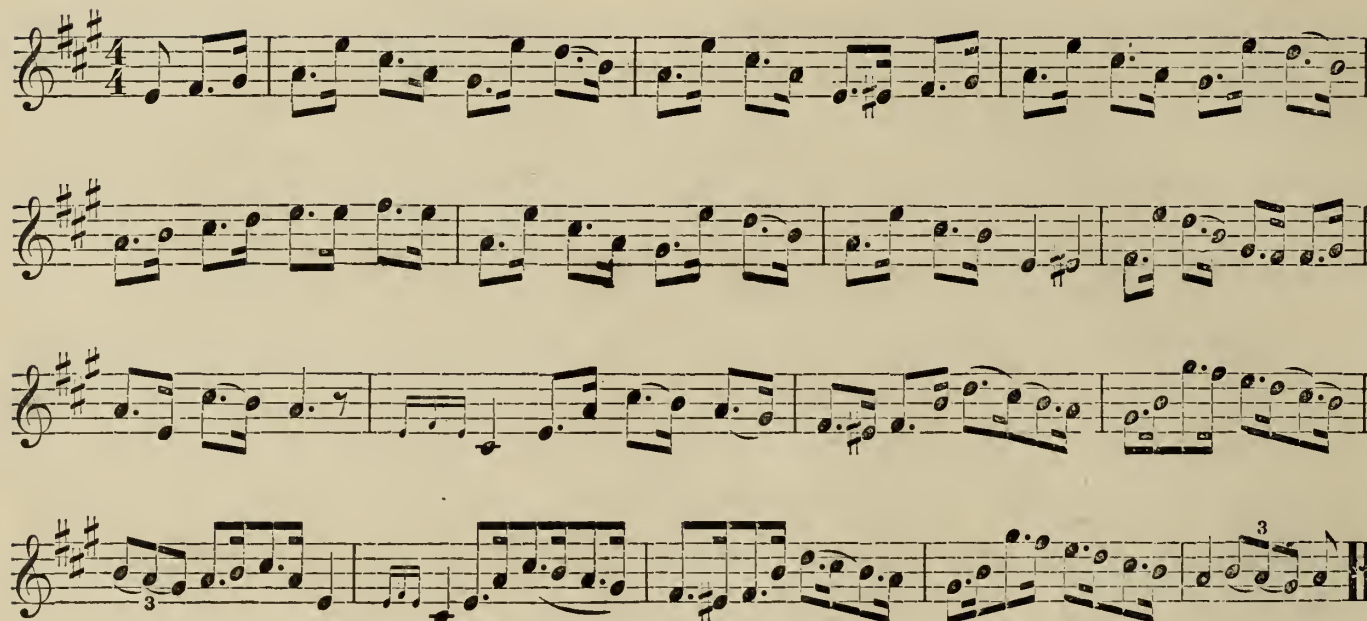




## Modern Method for the Banjo.

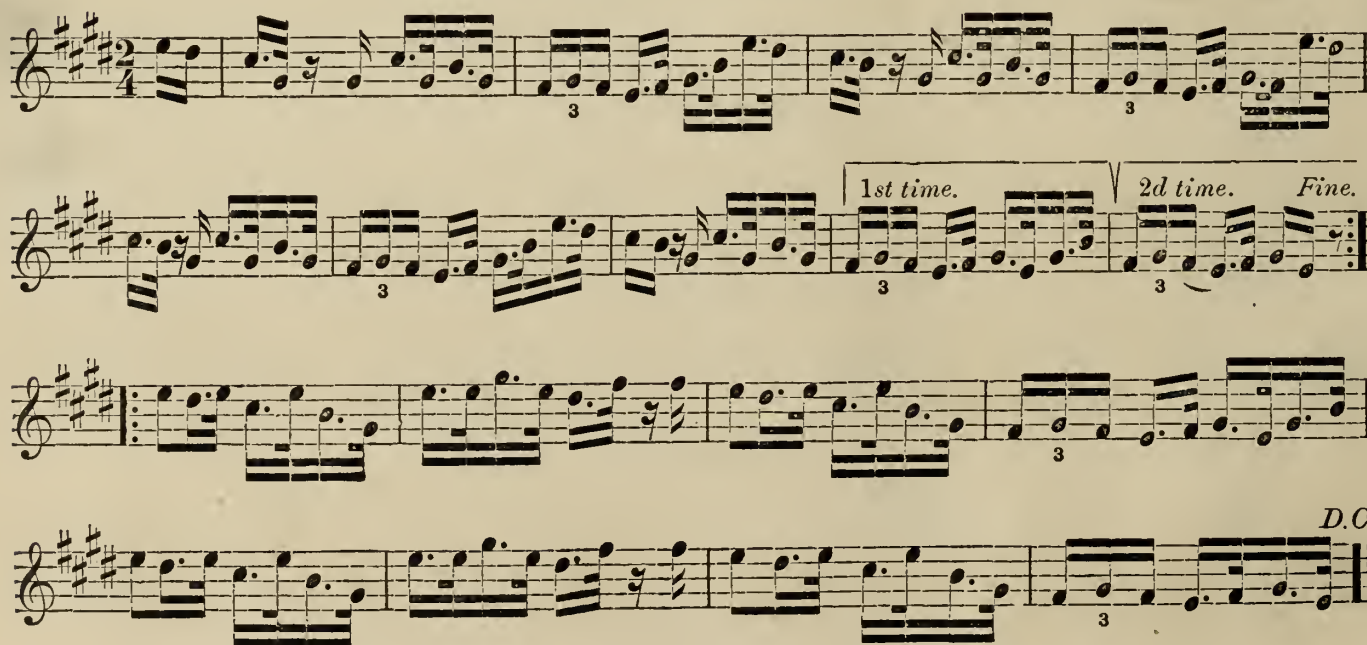
## EXERCISE 50. Silver Clog.

G. C. DOBSON.



## EXERCISE 51. Favorite Jig.

ARRANGED BY GEO. C. DOBSON.



**A.** An Italian preposition, meaning *to, in, with, according to, &c.*; as *a tempo*, in time, *a 4 voce*, for four voices.

**Accellerando.** Hastening the time, moving faster and faster.

**Accidental**, is a term applied to sharps, flats, and naturals, when they occur not as the signature (*see Signature*) of a piece of music, but only before some particular note or notes.

**Accompaniment** (Italian, *accompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

**Accompaniment ad libitum**, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato*, an accompaniment that cannot be omitted.

**Adagio.** Slowly; used to denote a movement faster than *largo*, but slower than *lento*; *adagio* movements should generally be performed in a gentle, calm manner.

**Adagissimo.** The superlative of *adagio*, very slow, soft and subdued.

**Adagio assai.** Nearly synonymous with the above.

**Ad Libitum, or ad lib.** At pleasure, according to one's choice, used with reference to the time of a movement.

**Affetuoso.** With deep feeling and emotion.

**Agitato.** Indicates a hurried, disturbed manner of performance.

**Al, all, alla, alle, allo;** Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la, &c.* They mean literally *to the, or according to, as alla Turca*, in the Turkish style, *alla Cappella*, in the church style.

**Allegro.** Quickly; it also generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *allegroissimo*, indicates that those characteristics should be heightened, while the diminutive, *allegretto*, denotes a less rapid and joyous movement. The word *allegro* is very often combined with other words, as *allegro con brio*, and *allegro con fuoco*, with vehemence and spirit; *allegro vivace*, very fast and with great animation; *allegro di molto*, exceedingly quick; *Allegro ma grazioso*, fast, but in a graceful, gliding manner; *allegro ma non troppo*, and *allegro ma non presto*, quite fast, but not hurried.

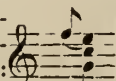
**All Segno.** To the sign; this directs the performer to return to the sign (*♮*, or *♫*,) and repeat from that.

**Andante.** This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *allegro*, or as slow as *adagio*, but one midway between them. It is very often combined with other words, as *andante affetuoso*, *see Affetuoso*, *andante divoto*, with religious feeling, with penitential, reverential emotion; *andante cantabile*, is a smoothly, flowing, melodious manner.

**Andantino**, the diminutive of *andante*. It is yet a disputed point whether the word denotes a quicker or slower movement than *andante*, and it is used by composers in both senses; in this book, it indicates always a quicker movement than *Andante*, but with the same style of delivery.

**Animato, or con anima**, indicates a bold, vigorous manner of performance.

**A Piacere.** *See ad libitum.*

**Appoggiatura.** Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus: 

**Ardito.** With spirit and energy.

**Arioso.** In a light, airy, gay manner.

**Assai.** An Italian adverb meaning *very*, in a *high degree*. It occurs connected with and qualifying very many musical terms, as *piano assai*, very soft; *presto assai*, very quick.

**Adagio assai.** Very slow and subdued.

**A tempo.** In time, used when the regular beat has been interrupted by an *ad lib*: or *ritard*, (*see ritard*,) to indicate that the regular movement should be resumed.

**A tempo giusto.** In a very strict and steady time.

**A due**, for two voices; **a tre**, for three voices; **a quattro**, for four voices, &c.

**Ballad.** A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

**Baritono or barytone.** That kind of voice which lays midway between Bass and Tenor.

**Basso, or Bass.** The name of the lowest part of harmony.

**Brio.** Spirit, vivacity, animation.

**Buffo.** An Italian adjective, meaning comic, sportive, facetious, &c.

**Cadenza. Cadence.** Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill*, particularly by the French; but the more proper and technical meaning is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

**Calando.** Gradually becoming softer and slower.

**Cantabile.** Designates a moderate movement, and a simple, unaffected style of performance.

**Cantata.** A kind of composition invented by Barbara Strozzi, a Venetian lady, in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

**Canto.** Literally *a song*, used as synonymous with *melody*.

**Caratina.** A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.


**Chord.** A term applied to any simultaneous combination of tones whatever.

**Chromatic.** A word applied to music which abounds in incidentals; also used as opposed to *diatonic*.

**Col, coll, colla, colle, coi, cogli.** The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*. **Col arco**, with the bow; **colla voce**, with the voice.

**Coro.** The Italian word for *chorus*.

**Counterpoint.** A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

**Crescendo.** Abbreviated *cres, cr.* A gradual increasing strength of sound. The sign for *crescendo* is 

**Da capo; from the beginning.** A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked *Fine, end*. This phrase is frequently abbreviated thus, *D. C.*

**Decrescendo.** Synonymous with *diminuendo*, which *see*.

**Delicato, delicatamente, con delicatezza;** these all indicate a tasteful and delicate mode of performance.



*Diminuendo*, implies a gradual diminution in the strength of the tones; the sign for the *diminuendo*  $\text{>}$ . The union of the *crescendo* and *diminuendo*,  $\text{<>}$ , is called a *swell*.

*Di molto*. An Italian phrase, meaning *very, very much*; as *affettuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

*Dirge*. A musical composition for funeral occasions.

*Discord, dissonance*; a combination of tones, which being heard disconnectedly, sound disagreeably.

*Dolce*. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, as are the less used words *dolcemente*, and *dolcezza*.

*D. S.*, the abbreviation of *del segno*, which see.

*Duetto*, or *duet*. A piece of music for two voices, whether with or without accompaniment.

*Encore*. A French adverb, meaning *again*. This has been for a long time used at musical performances, in calling for a repetition of a peculiar striking or pleasing performance.

*Expressivo*, or *Con espressione*. With expression; paying great attention to the dynamic and other occurring signs.

*Finale*. The close of a piece; as the *finale* of a symphony, or of an oratorio.

*Fine. The end*. A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

*Forte*. Loud; *fortissimo*, superlative, *very loud*, abbreviated *f*, and *ff*.

*Forza*. Force, power. *Con tutta la forza*, as loud as possible.

*Forzando* or *rinforzando*, *forzato* or *rinforzato*. A very sudden increase of force, abbreviated *fz*, *rfz*, or  $\text{>}$ .

*Fugue, Italian fuga*. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

*Furioso, con fuoco, furibondo, with great energy and fury.*

*Giusto*; just, exact. A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

*Glee*. A species of composition in three or more parts, almost exclusively confined to England.

*Grandioso*. In an elevated style.

*Grave*. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

*Grazioso, con grazia*. Gracefully, with elegance.

*Harmony*. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

*Interlude*. Any short intermediate instrumental performance.

*Lagrimoso, lagrimando*; indicates a sad, melancholy style.

*Largo*. This word designates the slowest grade of time; the diminutive, *larghetto* indicates a movement between *adagio* and *largo*.

*Legato*. Very closely connected, joined together; superlative *legatissimo*.

*Leggiero, Leggeramente*; lightly, with elasticity.

*Lyric*. A term applied to poetry intended especially to be sung.

*Ma*. An Italian word meaning *but*, as *Allegro ma non trop-*

*po*, quick, but not too quick.

*Maestoso*. With dignity, with gravity; synonymous with this is the phrase *con maestà*.

*Marcato*. In a distinct, prominent manner.

*Mass*. (Latin *missa*, Italian *missa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; also denotes the appropriate music for such an occasion.

*Melody*. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c. &c.

*Meno*. An Italian adverb, meaning *less*; it is used to qualify many of the adjectives, thus, *meno allegro*, less quick, *meno forte* less loud, *meno vivace*, with less energy.

*Mezzo*. Feminine *mezza*, moderately: thus, *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated *mf*; *mp*.

*Mezza di voce*. A phrase, signifying, a Swell, thus:  $\text{<>}$

*Moderato*. Is used as a designation of the movement, and is thus often combined with other words, as *allegro moderato*, moderately fast.

*Modulation*. A change of key in a piece of music.

*Moto*. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *andante*, but a little faster; *con piu moto*, faster.

*Movement*. Musical progression in general.

*Non*. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

*Obligato*. An indispensable part, material to the intended effect of the piece.

*Ottava alt*. An octave above. *Ottava bassa*. An octave below.

*Pastorale*. A peculiar movement in 6-8 measure.

*Piano*. Abbreviated *p* and *pp*, soft and very soft.

*Piu*. An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder.

*Poco*. An Italian adjective, signifying *a little*; as *un poco piu allegro*, a little faster.

*Presto*. The quickest time used in music.

*Primo*. The first or most important, as *primo violino*, *primo basso*, *primo volta*, the first time, &c.

*Quartett*; a composition in four parts, or for four voices.

*Quasi*; as if, nearly, like; as *andante quasi allegretto*, &c.

*Quintet*; a piece of music in five parts, or for five voices.

*Ritardando*, or *ritard*. Slower and slower.

*Scherzando*; in a playful, gay manner.

*Signature*; the sharps or flats placed immediately after the clef to determine the key.

*Solo*; plural *Soli*. It is used to denote a composition for one voice or instrument, with or without accompaniment.

*Soprano*. A term applied to the highest part of composition, which generally comprises the melody.

*Staccato*. A short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

*Stringendo, stretto*, denotes an acceleration of time, and is nearly synonymous with *accelerando*.

*Tempo*. In time. Used to denote the movement.

*Trio*. An instrumental composition in three parts.

*Tutti*. All; as *tutti bassi*, all the basses.

*Vivace, vivo*. A high degree of animation and spirit.

*Waltz*. A German dance in  $\frac{3}{4}$  or  $\frac{3}{8}$  time.



PART II.

VOCAL AND INSTRUMENTAL AMUSEMENTS.

LITTLE MARY POLKA.

G. C. DOBSON.



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## Modern Method for the Banjo.

## DEN I WAS GONE.

ARRANGED FOR THIS WORK.

Voice.

Accompaniment.

1. Rail-road and de riv - er,      Steamboat and Ca-  
2. Trouble in the kitchen,      Worse up o - ver-

nal, My love she is a cookie, Of the south she is the belle. Den I was gone, gone,  
head, When my love said she would be mine, She liked to kill me dead.

CHORUS.

gone, Soon I was gone, gone, gone, An I was gone, gone, gone,      Way down the star-lit road. Den I'se

gone, gone, gone, Soon I was gone, gone, gone, An I was gone, gone, gone, Way down the star-lit road.

DANCE.

Last time.

3 Snow upon the mountain,  
Sunshine on the lake,  
The M. P. never will catch dis child,  
For he's too wide awake.

Chorus. Den I was gone.

4 Give me a bed on a comet's tail,  
Or a seat on a shooting star ;  
I'll ride right home to glory,  
In a silver gilded car.

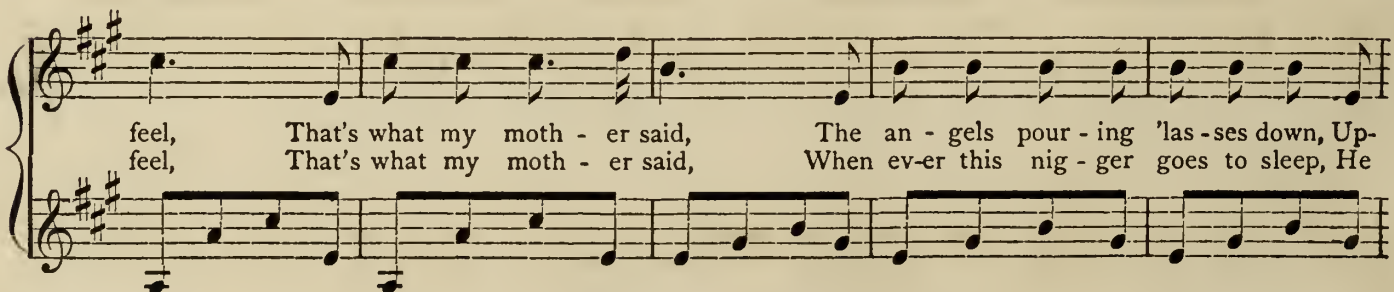
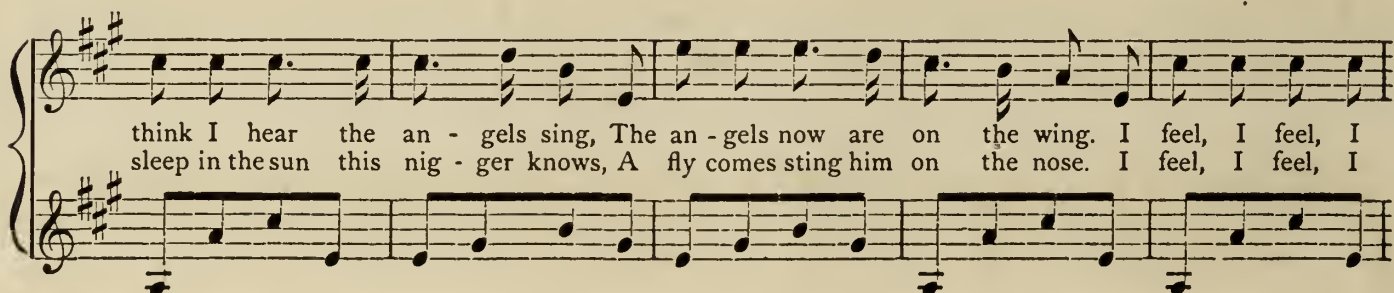
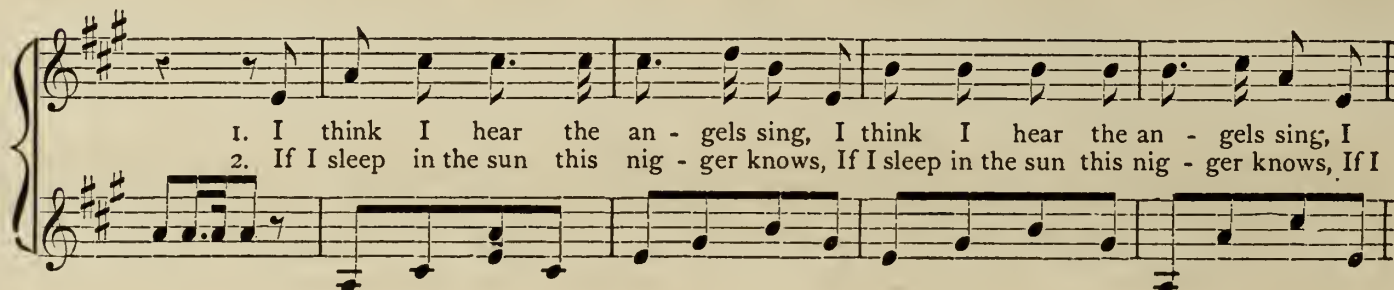
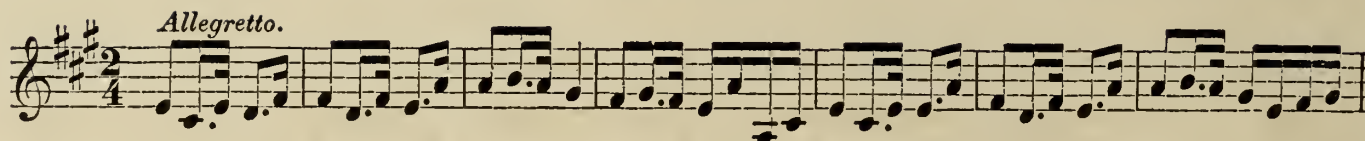
Chorus. Den I was gone.



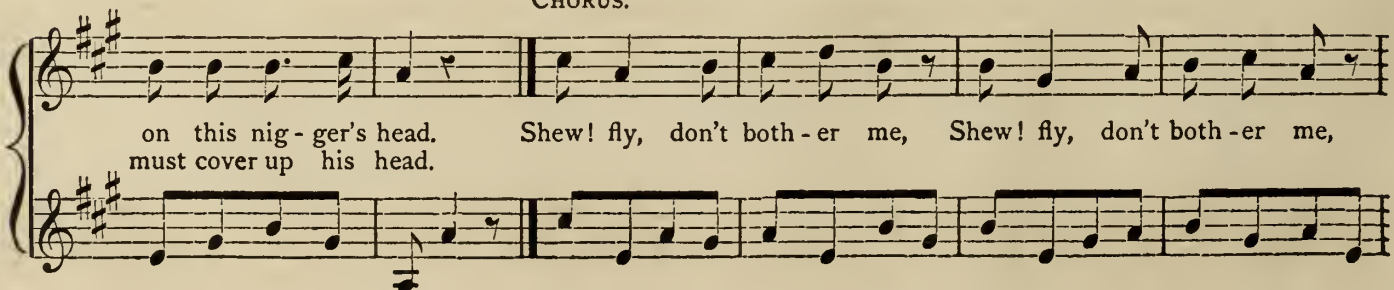
## Modern Method for the Banjo.

## SHEW FLY.

ARRANGED FOR THIS WORK.



## CHORUS.



# Modern Method for the Banjo.

43

Shew! fly, don't both - er me, I be-long to comp'-ny G. I feel, I feel, I

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The lyrics are written below the upper staff.

feel, I feel like a morn - ing star, I feel, I feel, I feel, I

The second system continues the melody and bass line from the first system. The lyrics "feel, I feel like a morn - ing star, I feel, I feel, I feel, I" are written below the upper staff.

feel like a morn - ing star, I feel, I feel, I feel, I feel like a morn - ing

The third system continues the melody and bass line. The lyrics "feel like a morn - ing star, I feel, I feel, I feel, I feel like a morn - ing" are written below the upper staff.

star, I feel, I feel, I feel, I feel like a morn-ing star.

The fourth system continues the melody and bass line. The lyrics "star, I feel, I feel, I feel, I feel like a morn-ing star." are written below the upper staff.

The fifth system consists of a single staff in treble clef with a key signature of two sharps, continuing the melody from the previous systems. It ends with a double bar line.

## Modern Method for the Banjo.

COMPOSED BY HENRY C. DOBSON.

DON'T YOU WISH YOU COULD.

ARRANGED FOR THIS WORK BY THE AUTHOR.



Oh such a beau - ty I ne'er can for-get,  
The next time I met her how we did chat, The

In the park while walk - ing the first time we met; Her sun - ny curls were peep - ing Be-  
rain was fall - ing fast, and spoilt her lit - tle hat; And as I tried to kiss her while

neath her lit - tle hood And as I tried to catch her "said" "Now don't you wish you could.  
at the door we stood, She winked at me and then she said "Now don't you wish you could.

5th Pos.

Looking like a daisy, I tho't I should go crazy,  
I called upon her nightly, She treated me politely,

5th Pos. 1 3 1st Pos.



When she threw a glance at me I scarce knew where I stood, Oh! wouldn't you like to see her now, Oh!  
I asked her if she'd mar - ry me, it was all un-der-stood, Oh! wouldn't you like to be in my place, Oh!

*D.C.*  $\text{S}$   
don't you wish you could. Oh!  
don't you wish you could. Oh!

SAM HAGUE'S CLOG.

ARRANGED BY CHARLES E. DOBSON.

*Fine.*

*D.C.*

## Modern Method for the Banjo.

VINCENT DAVIES.

I SAW ESAU KISSING KATE.

ARRANGED BY GEO. C. DOBSON.

Accompaniment.  
*Allegro moderato.*

I. 'Twas just a - bout a year a - go, When I was down at Glo's - ter, I

found a lass, but now, a - las! I find that I have lost her. I'm

sure I nev - er can for - get, The hap - py days that we saw, Be-

fore the day on which we met Her Coun - try Cou - sin E - sau.

*Spoken: — For it was on that unlucky day that —*

## CHORUS.

The musical notation for the chorus is written on three systems of a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

I saw E - sau kiss - ing Kate, And the fact is we all three saw, For

I saw E - sau, he saw me, And she saw, I saw E - sau.

The final system ends with a double bar line and a 'D.C.' (Da Capo) instruction.

- 2 I'd rather go without my beer,  
Or even get my sponce hurt,  
That ever go again to hear,  
A Crystal Palace Concert;  
For I took Kitty there and then,  
Unfortunately she saw,  
That horriddest of countrymen,  
Her Country Cousin Esau.

*Spoken:* But even then I never thought I should have to say —

*Chorus.* I saw Esau &c.

- 3 She introduced this man to me,  
And soon, behind a statue,  
I saw what made me audibly  
Sing out, "I'm looking at you."  
'Tis sad indeed to have to state,  
What poor unlucky me saw,  
For there was Esau kissing Kate,  
And Kate was kissing Esau.

*Spoken:* Yes! they had commenced the business arithmetically; they began with simple Addition, went right through Subtraction, and would have gone on to Multiplication had it not been that—

*Chorus.* I saw Esau &c.

- 4 Is this why you both quitted me!  
Said I, you little Tartar?  
Oh yes! said she, the Rule of Three  
Is not so good as Barter,  
I went to school with him, she said,  
And used to play at see-saw,  
So, if you please I think I'll wed,  
My Country Cousin Esau.

*Spoken:* Well, said I, I came to a concert, but this is a concerted piece I didn't expect to see. I scarcely knew what to say, for it was enough to disconcert me altogether when —

*Chorus.* I saw Esau &c.

- 5 I went away in quite a pet,  
And toddled home to tea, oh!  
For I could see that their *Duet*,  
Had put me up a *tree*, Oh!  
But still my sorrow wasn't great,  
When in the papers we saw,  
That Mr. Esau'd married Kate,  
And Kate had married Esau.

*Spoken:* Oh! yes! I've quite recover'd now, and am courting a prettier girl, but still it is not pleasant to reflect upon the day when —

*Chorus.* I saw Esau &c.



# Modern Method for the Banjo.

ARRANGED BY THE AUTHOR.

BEYOND THE CLOUDS.

WORDS AND MUSIC BY C. A. WHITE.

*With feeling.*

1. Moth - er, where is Minnie now,  
2. Now my lit - tle sis - ter's gone,

*ritard.*

Min - nie, whom we loved so well? Will she nev - er more re - turn? Has she  
Moth - er, who will play with me? Will she love me just the same, Will she

gone be - yond the clouds to dwell? The an - gels want - ed her to  
still my lit - tle sis - ter be? Moth - er, if we both are

come, We made for her a snow-white shroud, And  
good, And try to do what - e'er is right,

BEYOND THE CLOUDS. Concluded.

then they took her home to dwell      With them be - yond, be - yond the clouds.  
Will they let our Minnie come      Back from be - yond the clouds of night?

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is an accompaniment line in treble clef. The lyrics are written below the vocal staff.

CHORUS.

AIR and ALTO.

Min - nie, mother's wept all day,      And her head with grief is bowed,

TENOR and BASS.

ACCOMPANIMENT.

This section contains three staves of music. The top staff is for the AIR and ALTO parts in treble clef. The middle staff is for the TENOR and BASS parts in bass clef. The bottom staff is the ACCOMPANIMENT in treble clef. The lyrics are written below the vocal staves.

Now on bend - ed knee we ask      To meet once more be - yond the cloud.

This system contains three staves of music, continuing the chorus. The top staff is for the AIR and ALTO parts in treble clef. The middle staff is for the TENOR and BASS parts in bass clef. The bottom staff is the ACCOMPANIMENT in treble clef. The lyrics are written below the vocal staves.

This system contains a single staff of music in treble clef, likely the final accompaniment line of the piece. It ends with a double bar line and a fermata.

## Modern Method for the Banjo.

ARRANGED BY GEO. C. DOBSON.

PRETTY SWALLOW HOMEWARD FLY.

CHAS. BLAMPHIN.

The musical score is written for a Banjo and voice. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into five systems, each with a vocal line and a Banjo accompaniment line. The Banjo part is characterized by a steady eighth-note accompaniment pattern. The vocal line is written in a treble clef and includes lyrics for the first system. The lyrics are: "1. Oh! pretty swallow homeward fly, Bird of passage swift - ly hie Un- to my lov'd one, miles a - way, Whose love for me will ne'er de - cay. A-round thy neck this message bear, Swiftly o'er the deep blue sea, And when the summer comes a - gain, My pretty bird come back to me. How".

1. Oh! pretty swallow homeward fly, Bird of passage swift - ly hie Un-  
- to my lov'd one, miles a - way, Whose love for me will ne'er de - cay.  
A-round thy neck this message bear, Swiftly o'er the deep blue sea, And  
when the summer comes a - gain, My pretty bird come back to me. How



glad - ly I will wel - come thee. Oh! Pret - ty Swallow, homeward fly,

Bird of pass - age swift - ly hie Un - to my lov'd one

far a - way, Whose love for me will ne'er de - cay.

2 Oh! pretty swallow, while thou'rt gone,  
This fond heart will weep alone,  
With fond love and anguish burn,  
Fearing he may ne'er return.  
But oh! I trust when winter's past  
To hear love's sweet enchanting spell,  
So fly then quickly far away,  
My Bonnie bird good bye, farewell.  
How gladly &c.

3 Ah! now you've left me sad and lone;  
To my humble cottage home  
I'll wander silent down the lane,  
Where soon I'll meet my love again.  
At night I'll pray for happier days.  
When blooming is the hedge and tree,  
And when the summer comes again,  
My love and bird will come to me.  
How gladly &c.

WORDS BY DEXTER SMITH.

## PUT ME IN MY LITTLE BED.

MUSIC BY C. A. WHITE.  
Arr. by Geo. C. Dobson.*Con espressione.*

VOICE.

ACCOM.

1. O,  
2. O,  
3. Dear

bird - ie, I am tir - ed now, I do not care to hear you sing; You've  
sis - ter, what did mother say When she was called to heav'n a - way? She  
sis - ter, come and hear my pray'r, Now, ere I lay me down to sleep, With-

sung your hap - py songs all day, Now put your head be - neath your wing; I'm  
told me al - ways to be good, And nev - er, nev - er go a - stray; I  
in my Heav'nly Father's care, While an - gels bright their vig - ils keep; And

sleep - y, too, as I can be, And sis - ter, when my prayer is said, I  
can't for - get the day she died, She placed her hand up - on my head, And  
let me ask of Him a - bove, To keep my soul in paths of right, Oh!

## PUT ME IN MY LITTLE BED. Concluded.

want to lay me down to rest, So put me in my lit - tle bed.  
 whis - per'd soft - ly "keep my child," And then they told me she was dead.  
 let me thank Him for his love, Ere I shall say my last "good night."

### CHORUS.

Come, sis - ter, come, Kiss me good night, For I my evening pray'r have said ; I'm

tir - ed now, and sleep - y too, So put me in my lit - tle bed.



## Modern Method for the Banjo.

WORDS BY DEXTER SMITH.

## LITTLE TOTTIE CHASING BUTTERFLIES.

MELODY BY C. A. WHITE.  
Arranged by GEO. C. DOBSON.*Andante con espressione.*

3d Pos. 3d Pos. 3d Pos.

VOICE.

I. Lit - tle Tot-tie's in the mead - ow Where the morn-ing sun-beam

lies, Where the clo-ver blooms are thick - - est,

Chas - ing gold-en but - ter-flies. Here and there she picks a

flow - - - er, And a mer - ry song she sings,

As she tries in vain to cap - - ture One with yellow spotted wings.

TREBLE and ALTO.

Lit - tle Tottie's in the mead - ow, Where the morning sunbeam lies,

TENOR and BASS.

ACCOMPANIMENT.

Where the clover blooms are thick - est, Chas-ing golden but - ter-flies!

The musical score is written for a four-part vocal ensemble and a banjo accompaniment. The top staff is for Treble and Alto voices, the second for Tenor and Bass voices, and the bottom staff is for the Banjo accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics are written below the vocal staves, and the accompaniment is written below the bass staff.

2 Now her laugh rings out so cheery,  
As she frights the honey-bee,  
As he sips from fragrant roses,  
Nectar fit for king to see;  
Then she shouts aloud for "mamma!"  
As she nears the butterfly,  
Saying, "mamma, come and help me,  
You can catch him if you try!"  
Little Tottie, &c.

3 Little Tottie, sweetest sunbeam,  
That has blessed our earthly way,  
May the brightness that surrounds thee,  
Never, never pass away!  
And though contact dims the lustre  
Of the butterfly's gilt wings,  
May'st thou find the priceless blessings,  
Fading not with earthly things!  
Little Tottie, &c.

## Modern Method for the Banjo.

WRITTEN BY DEXTER SMITH.

## SAVE THE BOY.

MUSIC BY C. A. WHITE.  
Arranged by GEO. C. DOBSON.

1. There's a boy without a mother, Homeless in the streets to rove; Ne'er a

fath - er, sis - ter, broth - er, To surround his path with love. Speak a

kind word to the or - phan, Take him gent - ly by the hand, Tell him

of the paths su - per - nal, Lead - ing to the gold - en land.

The musical score is written for a single melodic line, likely for a banjo, in the key of D major (indicated by two sharps) and 3/4 time. It consists of five systems of music. The first system is an instrumental introduction. The subsequent four systems each contain a line of lyrics. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values (quarter, eighth, and sixteenth notes, as well as rests). The score concludes with a final double bar line.



## CHORUS.

TREBLE and ALTO.

Save the boy! save the boy! Hear the mother's cry so sweet; Save the boy, the precious

TENOR and BASS.

ACCOMPANIMENT.

*Ad lib.*

boy, Wand'ring in the ci - ty street.

2 'Tis long since he felt the pressure  
Of a mother's loving kiss,  
When she left a world of sorrow,  
Changing earth-life such as this,  
For a land of bliss immortal,  
For a sweet home full of joy,  
Leaving to the care of strangers,  
Her beloved darling boy.  
Save the boy! &c.

3 Lead him from the world's temptations  
To a home within your heart,  
That from ways of truth and virtue  
He may ne'er be call'd to part  
And his mother's spirit watching,  
From her home above the skies,  
Will bestow the richest blessings.  
Sweet foretaste of Paradise.  
Save the boy! &c

## LOVE'S SCHOTTISCHE.

GEO. C. DOBSON.

58

Modern Method for the Banjo.

LOVE'S SCHOTTISCHE.

GEO. C. DOBSON.

H. 12 P. H. 18 P.

pp

# Modern Method for the Banjo.

59

## IRISH JIG.

The musical score for 'IRISH JIG' is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody, with a '5th Pos.' marking above the staff. The third and fourth staves complete the piece. Fret numbers 1, 3, 4, and 0 are indicated above the notes in the first staff. Fret numbers 3, 4, and 3 are indicated below the notes in the second staff.

## OUR MARY'S WALTZ.

The musical score for 'OUR MARY'S WALTZ' is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody, with a '6th Pos.' marking above the staff. The third and fourth staves complete the piece. Fret numbers 1, 3, 1, 2, and 0 are indicated above the notes in the first staff. Fret numbers 4, 1, 2, 1, 2, and 4 are indicated above the notes in the second staff. Fret numbers 1, 2, 1, 2, and 4 are indicated below the notes in the third staff. Fret numbers 1, 2, 1, 2, and 4 are indicated below the notes in the fourth staff.



## Modern Method for the Banjo.

## DOUBLE IRISH JIG.

Play single stroke.

ARRANGED FOR THIS WORK BY GEO. C. DOBSON.

*CODA. D.C.*

## PANTALON.

GEO. C. DOBSON.

*5th Pos. Fine. D.C.*

## 61

## GEO. C. DOBSON.

The image displays a musical score for 'The Merry Widow' by Franz Lehár, featuring three staves of music in 2/4 time. The score includes various musical notations such as treble clefs, time signatures, and triplets. The third staff includes the instruction '11th Pos.' above a triplet of eighth notes.

ARRANGED BY GEO. C. DOBSON.

*Allegro non troppo.*

Immer mit Treppen

Handwritten musical score for a piece titled "Immer mit Treppen" (Always with Stairs). The score is written on four staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second staff includes dynamic markings "cres." and "f". The third staff includes a "p" marking. The fourth staff includes "cres." and "10th Pos. 6th Po." markings. The score ends with a double bar line.



## Modern Method for the Banjo.

JOHANN STRAUSS.

## AURORA POLKA.

ARRANGED BY GEO. C. DOBSON.

Musical score for Aurora Polka, arranged by Geo. C. Dobson. The score is in 2/4 time, key of D major (two sharps). It consists of four staves. The first staff begins with a forte (f) dynamic. The second and third staves contain first and second endings, marked "1st time." and "2d time." respectively, with dynamics of piano (p) and forte (f). The fourth staff concludes the piece.

## OUR EMILY'S WALTZ

GEO. C. DOBSON.

Musical score for Our Emily's Waltz, arranged by Geo. C. Dobson. The score is in 3/4 time, key of D major (two sharps). It consists of four staves. The first staff is labeled "INTRODUCTION." and the second "WALTZ.". The third and fourth staves contain first and second endings, marked "1st." and "2d." respectively.



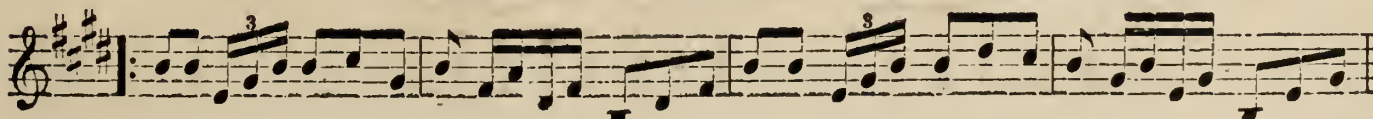
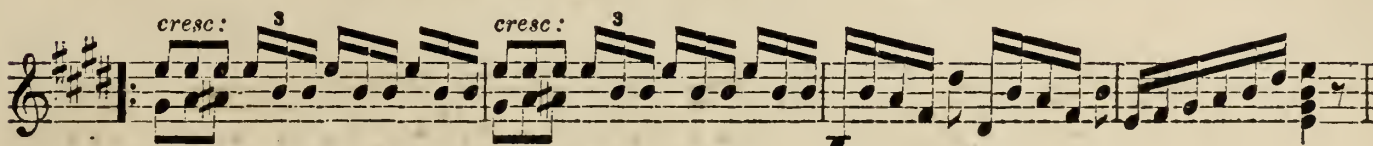
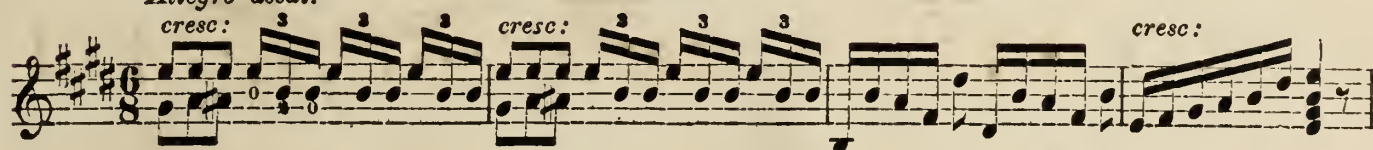
# Modern Method for the Banjo.

63

Tune 4th string to B.  
*Allegro assai.*

## GERALDINE WALTZ.

GEO. C. DOBSON.





# ADDITIONAL EASY EXERCISES AND PIECES

## FOR THE BEGINNER.

The Major Scale in A under the Signature of Three Sharps. The principal Key of the Banjo.

2nd line. 0	Notes made on the 4th string.				On the 3d string.		On the 2d string.		On the 1st string.			On the 5th string		On the 1st string.		
	2	4	5		0	2	0	1	0	2	3	0		7	9	10
1st line. 0	2	2	4	0	2	0	1	0	2	4	0		1	3	4	

A B C# D E F# G# A B C# D E F# G# A

The second line of figures above the staff indicates the position at which the string is stopped by the left hand in playing the scale.

The first line of figures above the staff indicates the fingers of the left hand that are employed to stop the strings.

The x and dots under the staff are for the right hand fingering.—The x is for the thumb, one dot for the first finger, two dots for the second finger.

Each note has its literal name placed beneath it.

No. 1.



## No. 2.



## No. 3.



## No. 4.



## No. 5.



# Modern Method for the Banjo.

67

No. 6.

*Fine.*

*Ritard.* *D.C.*

No. 7.

*Fine.*

*D.C.*

No. 8.

*7th Pos.*

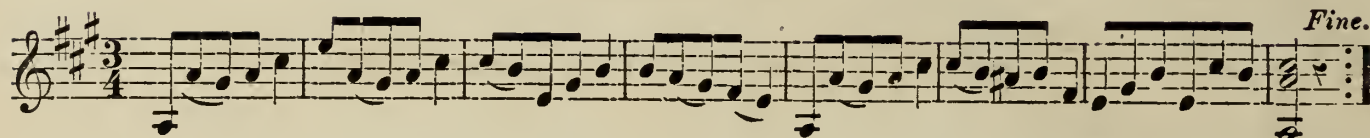
*Fine. 2nd Pos. Barre.*

*2nd Pos. Barre.* *D.C.*

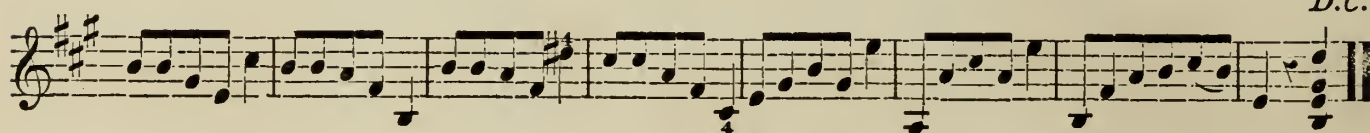
## Modern Method for the Banjo.

## BEACH WALTZ.

G. C. D.

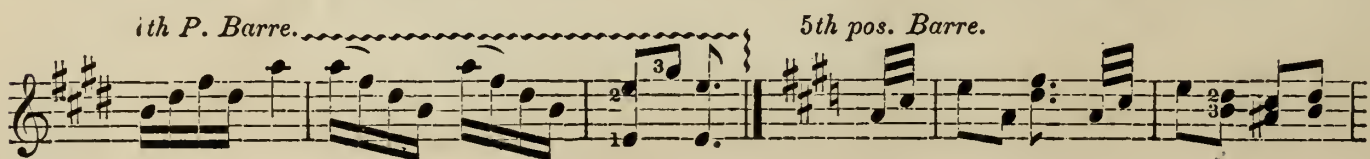
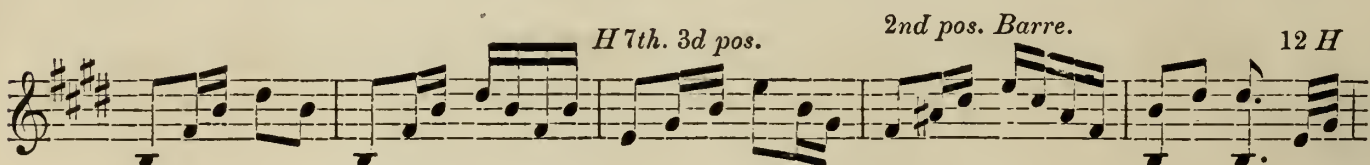
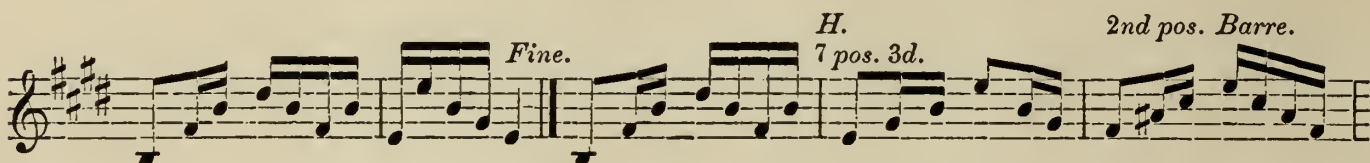


D.C.



## FAVORITE POLKA.

G. C. DOBSON.





# Modern Method for the Banjo.

69

Tune 4th string to B.

CLOG HORNPIPE.

G. C. D.

MARY L. PERINE POLKA.

G. C. D.

## Modern Method for the Banjo.

## LITTLE CHARLEY'S JIG.

G. C. D.

*In A minor*

*Fine. 4th Pos. 3d Pos. 4 p. 3d.*

*4th pos. 3d pos. 4 p. 3d. D.C.*

## STOP JIG.

ARRANGED BY RICKETT.

*5x 6x*

*5x 6x*

*5x6x7x 3*

## FLING.

*5x 6x*

*5x6x7x 3*

# Modern Method for the Banjo.

71

WRITTEN AND COMPOSED BY G. W. HUNT. WHEN THE BAND BEGINS TO PLAY.

ARRANGED BY G. C. DOBSON.

1. I'm ve - ry fond of mu - sic, To me it's quite a treat, Un-  
 2. My Charlie is my dar - ling, The Beau i - deal of loves, With his

less it be from Ger - man bands, Or or - gans in the street. Thro'  
 hair so black and cur - ly, and his whit - est of white gloves. My  
 5th pos. Barre. 4th pos.

list - ning to a Band one day, I fair - ly lost my heart! The  
 love stands in the mid - dle, with his ba - ton in his hand, And  
 3d pos.

Lead - er 'twas who found it, And he now with it wont part.  
 leads the in - stru - men - tal - ists in a style that I think grand.  
 4th pos. Barre.



## Modern Method for the Banjo.

## WHEN THE BAND BEGINS TO PLAY. Concluded.

Chorus.

Oh! I feel so aw - fully jol - ly, When his band be - gins to play, When the  
 band be - gins to play, When the band be - gins to play, I am ve - ry fond of  
 mu - sic, I could list - en all the day, Es - pecially when my Charlie leads the  
 band, pom pom.

3d pos.

8th pos.

3 They play such jolly music,—Waltz, Polka and Quadrille,  
 And sometimes play so feelingly, it gives me quite a thrill;  
 The leader sometimes gives a frown, and looks as though he's rash!  
 And, then, they play so soft and sweet, and after comes a *Crash!*  
 CHORUS. And, I feel, &c.

4 Now where my Charlie's to be seen, I don't intend to tell,  
 For fear that he might captivate some *other* belle as well,  
 He's asked me "*One small question*,"—I gave him my reply,  
 In about a month there will not be a happier wife than I!  
 CHORUS. And, I feel, &c.









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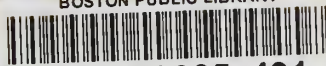
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